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Penmanship Made Easy
To Both Teacher and Student

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By H. M. HILL

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PENMANSHIP MADE EASY

TO BOTH
Teacher and Student

BY MEANS OF
Suggestions, Cautions, Questions
Directions, Etc.



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PREFACE

The excuse for these helpful suggestions, gentle reminders, cautions, questions, etc., on penmanship appearing in book form is to fill a gap left open by some of the adopted texts on penmanship which have little, if any, such information for the teacher and pupil. They do, however, provide excellent copies for study and comparison, but I find that teachers are looking for further help, such as I have endeavored to give them in the following pages.

This book is full of valuable suggestions that will stimulate interest in the study and practice of handwriting and enable the student to acquire it through intelligent practice rightly directed. It contains a veritable mine of information for the inexperienced teacher, that will help make the teaching of writing a pleasure to her, rather than a dread, and for the ambitious student it provides a way for the furtherance of his knowledge and skill.

Realizing the need of the information which this book contains, as a ready reference for the teacher in the preparation of the penmanship lesson, and for the aspiring student who wishes to go beyond the confines of mere copies for assistance, I have prepared this little volume.

The teacher will readily find in this book ample material for as many lessons on the letters, both large and small, including the numbers, as she cares to give. It is my hope that she will begin the study of these suggestions and instructions with the full realization of their importance to her, as teacher or student, and with resolute determination to derive from them the greatest possible benefit.

H. M. HILL

COLUMBIA, S. C., SEPT. 17, 1923.

PENMANSHIP MADE EASY

PART I.

MAY THIS BE YOUR BEST YEAR IN PENMANSHIP

Suggestions that will Make Writing Easier to Teach

Teachers should read carefully every word under the following captions, as the suggestions and instructions under each have direct bearing upon the instructions under each letter and number, "How to Make and Teach It":

Special suggestions on Position and Penholding, Position of Paper, Vital Miscellaneous Suggestions, **General Directions**, General Suggestions, Capital and Small Letters, Suggestions on Pens, Pencils, etc., Helpful Suggestions for Teachers, Blackboard Writing, and Left-hand Writing.

Study is essential to progressive practice.

Practice without study is practice cast to the "winds."

SPECIAL SUGGESTIONS ON POSITION AND PENHOLDING

(1) You should sit erect and allow both arms to rest lightly on the muscle just forward of the elbow, with the elbows projecting an inch or two over the edge of the desk.

(2) The feet should be kept flat on the floor and slightly separated. This has a tendency to keep the back straight and to take away all the desire to droop the shoulders and to lean forward.

(3) You should lean slightly forward so the body will come within three or four inches of the desk. Face the desk squarely, bending the body at the hips only.

(4) Tip the head slightly forward to get the proper vision, but not to either side.

(5) The eyes should be no nearer than 10 to 14 inches from the paper.

(6) Do not permit the hand to turn over on its side as it moves across the page. No part of the hand or wrist should touch the paper except the tips of the third and fourth fingers.

(7) The hand should be nearly relaxed, with just enough tension to hold the pen in control. The hand should be half closed, with all fingers touching each other.

(8) The function of the hand and fingers is simply to hold the pen in correct position.

(9) The forefinger should simply rest on the penholder, in line with the eyelet, and about even with the end of the holder.

(10) The thumb should be nearly opposite the first joint of the index finger and opposite the first joint of the second finger.

(11) The penholder should point over the shoulder near where the sleeve joins the coat.

(12) The pencil or penholder should cross the second finger at or near the root of the nail, and the forefinger just forward or back of the large knuckle; preferably back of it rather than in front. Do not allow the pen or pencil to fall down against the thumb and remain there.

(13) Both nibs of the pen should touch the paper evenly and with equal weight. Do not let the pen "walk on one foot."

(14) Make good use of the illustrations found in your manual for additional help along this line.

(15) The forearms rest on the desk at right angles to each other, with no weight of the body resting upon them, especially on the right.

(16) The right arm should rest on the desk approximately in the same position at all times.

(17) The left hand should be always above the line of writing, and used in shifting the paper when necessary.

(18) See that the hand moves to the right with each forward movement of the pen.

(19) Keep the muscle in front of the elbow, resting on the desk.

(20) Correct position of the body, arms, hand, pen, and paper is quite an important factor in learning to write a good hand. Give special attention to each part of the writing-machine.

POSITION OF PAPER

(1) The paper should be placed directly in front of the body near the middle of the desk, and should be turned or slanted so that the ruled lines will be nearly parallel with an imaginary line running from the upper right-hand to the lower left-hand corners of the desk.

(2) The slight shifting of the paper as the hand moves to the right can be done most conveniently with the left hand.

(3) You should begin to write a little to the left of the center of the body and about six to eight inches from the lower edge of the desk. The exact distance depends upon the length of the arms.

VITAL MISCELLANEOUS SUGGESTIONS

(1) Strive to maintain correct writing habits. Make a careful study of correct position of the body, arms,

hand, pen, and paper. Do not overlook the importance of these things. Unless mechanical conditions are correct, you need not look for excellence.

(2) Excellence in writing is the result of acquiring something definite with each effort.

(3) Watch the path of the pen and try to control the movement.

(4) Before touching the pen to the paper, and in ending drills, letters and words, let the pen swing lightly from the paper while in motion. Place emphasis on this as it produces light writing and free movement.

(5) Earnest effort, careful practice, and a desire to make good, will always bring good results.

(6) Most people fail because they do not think they can succeed.

(7) Study, criticise, and correct constantly.

(8) If your mental picture of a letter is correct, you will naturally strive for the right form, whether you are aware of it or not.

(9) Much unnecessary effort is expended and much paper wasted by practice following superficial observation.

(10) You should keep definitely in mind the form of the letter you are trying to improve.

(11) Our highest attainment in writing, as in English, will come only after we are grounded on the fundamental essentials.

(12) To make the most progress and secure the best results in writing, position and penholding must be correct.

(13) Let ease of execution be your watchword and graceful writing will follow as surely as result follows cause.

(14) Remember that a good, smooth line can never be secured with a slow movement.

(15) That hand, if not constantly and carefully directed by the mind, cannot work effectively.

(16) A pupil who does not adhere strictly to the matter of position will not master muscular movement writing.

(17) You can soon control your movement if you are determined, and will practice studiously and with daily regularity.

(19) You should study the copy as well as the instructions and suggestions critically to discover what is required to produce it.

(19) Be content with nothing else than absolute knowledge of just what you must do to further improve each letter, word, and sentence.

(20) Observation and care must be combined to make one a good penman.

(21) Watch the thumb joint—if it wiggles you are introducing some finger movement.

(22) Practice properly and you will have few defects to criticise.

(23) Muscular movement, forearm movement, and arm movement are synonymous terms and should be recognized as such, since the hand is propelled by the large muscles in the upper arm and shoulder, and in the same degree in each.

(24) Arm movement writing is the method universally used by rapid writers and taught by progressive teachers. By its use pupils can best acquire the essentials of practical handwriting—legibility, ease, and endurance.

(25) Always do your best whether practicing or not. This will improve one's writing as nothing else will.

(26) When you have discovered an error that you have made, make an effort to correct it before going ahead.

(27) No workman can do his best work with poor tools.

(28) You should study and practice the writing lesson as diligently as you study and recite the other lessons.

(29) Always work for a lighter touch and better control of the pen.

(30) Let your movement be sufficiently rapid to give strength and smoothness to your writing.

(31) Correct speed forces a light line and discourages excessive finger movement.

(32) Correct position of the body, arms, hand, pen, and paper is quite an important factor in learning to write a good hand. Give special attention to each part of the writing-machine.

GENERAL DIRECTIONS

A careful study of the General Directions and Suggestions will be necessary to get the full import of the instructions under each letter and figure, "How to Make and Teach It."

Counting :

The Suggestive Counts for the beginning grades appear first in the list under each capital, small letter, and number.

A descriptive or instructional count is considered best for beginners. A numerical count is much better for the more advanced, as a higher rate of speed can be obtained.

The dash between counts indicates no interruption in the count. A comma signifies a momentary pause in

the count merely for control of motion. The words to be accented are printed in capitals.

The right rate of speed is as important as the right form. Therefore, it is better not to count at all than to count too slowly, or beyond the capacity of normal effort. However, any one who can make the letter with correct movement should be able to count for the letter in correct time. And with a little practice any one who can write the word with correct muscular movement should be able to name the letters in the word, giving each letter the correct time count.

Study Essential:

A critical study of each letter is necessary to get a vivid mental picture of its form. You must remember, too, that all written forms correspond to the movements that produce them. Therefore, a study of the form and movement should be made of each letter. While reading the instructions and suggestions under each letter, have a copy of a well-made letter placed in correct writing position and with the dry pen swing over the form, noting with special care the point in question. Read but one sentence at a time and note exactly what is meant before passing. The suggestions and directions are much like the definitions in the dictionary inasmuch as they make poor reading matter. Trace each letter with the dry pen several hundred times, or as many times as is necessary in order to establish the correct movement. This should be done with correct time count. Tracing of letter forms should be done before any actual pen practice of the letter under consideration or at any time in order to break up a faulty movement.

Study each letter with the class until you are certain that they have visualized the form and movement before you have them attempt to make it on paper.

Correction :

When you find a number of pupils making the same error, make it a class exercise, otherwise, give personal help. Only one error should be corrected at a time, and that should be done in language so explicit that there will be no danger of misunderstanding.

Questioning :

Lead pupils to see their faults by questioning them on specific points.

Pupils above the fourth grade should be able to give intelligent answers to questions listed under each capital and similar ones concerning the small letters and numerals, not perhaps strictly accurate in every instance, but subject to revision and correction by the teacher.

“One thing at a time, and that done well,” applies with special force in teaching penmanship.

Reviews :

You should spend the allotted time on penmanship regardless of whether you have paper on hand or not. A writing lesson without paper once every two weeks is strongly recommended. In these lessons you should make a thorough study of the letters in advance of your regular lesson by tracing, demonstrating, reading the description and suggestions, or having them read by the class, explaining, questioning, etc. And, too, occasionally the writing lesson should consist of a review lesson in spelling or language. In such reviews position of the body, arms, hand, pen, and paper need emphasis. Attention should be given the efficient arrangement of materials on the desk, such as books, tablets, etc. In other words, keep in mind the object of the review—correlation. Correct the papers

in red ink, calling attention to errors and return to the pupils. Have them rewritten, if expedient.

Incidental Teaching:

“Incidental teaching is necessary to secure application and improvement.”

Pupils in the grammar grades should be familiar with the following terms as they will be employed frequently in the presentation of the lesson: Direct, indirect, reverse, right curve, left curve, under motion, over motion, under curve, over curve, straight line, slanting straight line, push-pull, retraced push-pull, continuous push-pull, lateral swing, horizontal, double curve, compound curve, perpendicular, vertical, round, oval, circle, parallel, points, angles, etc. Several lessons could be profitably spent in this way.

Adjusting Paper:

Either the paper must be readjusted after the hand moves to the right a certain distance, or else the arm must change its base. Some penmanship teachers say move the paper, while others teach moving the arm. I think it best to strike a happy medium by making use of both methods. In writing a line of ordinary length it is generally agreed that either the paper or the arm should be adjusted three times. Of course the paper must be returned to its first position. Therefore, alternate in this way: Adjust the arm, move the paper, adjust the arm, move the paper. Don't forget the order: First, the arm; second, the paper; third, the arm; fourth, the paper to its original position.

Say “**Move**” as a signal to the class to move the arm and paper. The signal may be omitted after the class has acquired the habit of shifting the arm and paper as instructed.

GENERAL SUGGESTIONS

I do not consider it worth while to classify these suggestions under their respective heads and in order of their importance, so I will set them down, giving each a number.

A single perusal of these General Suggestions and Directions as well as the Helpful Suggestions and Instructions under each letter and number will not exhaust their possibilities and usefulness.

Capitals and Small Letters:

(1) Letters, capital and small, beginning with the direct movement, may be practiced advantageously by alternating the retraced direct oval and the letter.

(2) Letters, capital and small, beginning with the indirect movement, may be practiced advantageously by alternating the retraced indirect oval and the letter.

(3) Capital letters beginning with a straight line may be practiced advantageously by alternating the "push-pull" exercise and the letter. Count 1-2-3-4-5-6, for the retraced oval or "push-pull" and then give the count for the letter. A count of one should intervene between the "push-pull" or retraced oval and the count for the letter. In other words, just enough time should be given to make the swing, and no more.

(4) The "push-pull" exercise and the letter is suggested for letters in which the straight line predominates.

(5) Much practice of the kind suggested under suggestions 1, 2, 3, and 4 is highly recommended, especially so if finger movement is being used to any extent.

(6) The two-space movement drill—direct, indirect or push-pull, should be given at the beginning of every practice period in writing.

(7) All the capitals and small letters should begin

with the pen in motion, and be made with a regular movement.

(8) All the capitals and upper loop letters should be made between a half and three-fourths of a space in height.

(9) The capitals J, Y, and Z, as well as the lower loop letters, should extend only half way to the line below.

(10) The letters, large and small, should rest on the base line.

(11) The letters should be made the same distance apart and a certain number on a line, so as to regulate size and spacing.

(12) The letters should be made with a distinct, smooth line, and without extras in the way of flourishes and superfluous strokes.

(13) The small letters beginning with an upward left curve should begin a trifle below the base line.

(14) All the small letters beginning with a right curve should begin on the base line.

(15) The upper loop letters and capitals are generally classified as being two and one-half times the height of the minimum or short letters.

(16) The upward strokes of letters are either right or left curves and most of the downward strokes, straight lines.

(17) It is well to keep in mind that the position of the down strokes determines the slant of writing; therefore, the straight down strokes are called slant strokes.

(18) The length of the up strokes determines the spacing in writing; therefore, the up strokes are known as the space strokes.

(19) Whether practicing the letters separately, in groups, or in words, the beginning and ending strokes should not be slighted or slurred, but finished properly.

SUGGESTIONS ON PENS, PENCILS, ETC.

Pencils:

See that pupils do not use pencils shorter than three inches. Pencils shorter than this encourage cramped finger writing.

Pencils should be used sparingly. In other words, use pen and ink whenever convenient. Hard and short lead pencils are foes to good muscular movement writing.

Pens:

A new pen is coated with oil, and the oil must be removed before the ink will adhere. To clean the pen thoroughly, moisten it with water, saliva, or ink and rub well with a penwiper or blackboard eraser.

Never use a fountain pen, a rather stiff pen, or a stub pen when practicing.

As long as a pen makes a smooth line of reasonable thickness and does not scratch the paper, it can be said to be in a good condition.

Penwipers:

Penwipers prolong the life of pens. A penwiper made of cloth without lint should be used after each written lesson, or whenever the pen has been in use. It is not so much the quality of the pen as the care given it that determines its usefulness and service.

Ink wells:

The ink in inkwells evaporates very rapidly and a sediment gathers in the bottom of the well, if left open. In order to prevent evaporation and keep dust and other particles from the wells, they should be kept closed when not in use.

Taking Ink:

In taking ink the pen should not come in contact with the bottom of the inkwell. Refrain from drawing the pen over the edge of inkwell in order to remove the supposedly surplus ink.

Remove the pen from the ink rather slowly and deliberately and just the right amount of ink will adhere to the pen. The eyelet of the pen should be covered with ink. Study the art of taking ink until every pupil can take a pen full and have confidence in its staying on the pen.

HELPFUL SUGGESTIONS FOR TEACHERS

(1) The correct writing of a spelling or other lesson is as valuable in many ways as the correct practice during the regular writing lesson.

(2) You should review spelling and other written lessons as penmanship lessons. This gives the teacher an opportunity to assist pupils in applying muscular movement in all written work.

(3) The spelling lesson should be preceded by an appropriate movement drill.

(4) Before pronouncing each word in the spelling lesson, you should count 1-2-3-4-5-6 and have the pupils make either imaginary or genuine one-space retraced ovals or straight lines.

(5) It should be understood that writing is not a subject unto itself. Fifteen or twenty minutes daily drill in muscular movement with no attention paid to it the rest of the day will not produce good writers.

(6) As a rule pupils will give the teacher just the standard of work that she will accept. Therefore, it behooves the teacher to set before her pupils most careful writing and to accept from them no careless work.

(7) Do not make the mistake of over-direction. Give instructions briefly and to the point.

(8) Be sure your pupils know what you want them to do, then see that they do it.

(9) All unnecessary articles should be removed from the desk before giving a lesson in which writing is done, and during unsupervised work of the pupils.

(10) Examination questions and all other writing by the teacher should be written on the front board. Otherwise, the pupils may have to turn in their seats in order to see the writing. Remove the causes for poor writing whenever possible.

(11) It is a good plan to have your pupils occasionally write from dictation short sentences on position, form, and movement.

(12) Have pupils copy paragraphs from history and other subjects, once in a while, with pen and ink. While they are doing this go from desk to desk and give them any assistance that you find them in need of. Use compliment when it is deserved. Remember the old proverb that says: "You catch more flies with sugar than with salt."

(13) Learn to criticise by suggestion rather than by fault-finding. Personal criticism and suggestion given in a kindly way is not fault-finding, but instead very helpful.

(14) An **Honor List** of the pupils using muscular movement and maintaining a healthful and efficient position at all times is an incentive for others to try.

(15) Frequently have the best writer in the class write a short sentence and sign his name, then the others in turn until all have written the sentence. Compare these specimens from time to time and note results.

(16) A display of work well done, showing first specimens and present skill, creates emulation.

BLACKBOARD WRITING

(1) The "Handwriting on the wall" is one of the tests of teacher efficiency. Five to ten minutes' daily practice will soon show a decided improvement in one's blackboard writing. **Try it.**

(2) No teacher is qualified to conduct a class exercise in writing, who is not prepared to make apt illustrations of the letter under consideration upon the board.

(3) Inspiration comes more from the act than the result. Therefore, in illustrating upon the board, the teacher should stand in a position which will enable the greatest number to see the work as it is being executed. One can do his best while writing on a line even with the eyes, but it serves the purpose of instruction better to write where it can be seen while it is being done, which is to either side of the body or above the head.

(4) The teacher's writing on the blackboard, as well as the writing she permits her pupils to place thereon, either credits or discredits the teacher's ability, as the case may be. Good writing on the board by both teacher and pupils exerts a silent, but nevertheless potent, influence upon the entire class.

(5) Train pupils to stand in the center of their allotted spaces.

(6) The chalk should be held between the thumb and first two fingers so that it points towards the center of the hand.

(7) In erasing, do not strike the board with the eraser, but place it gently, then rub with care.

(8) To clean the eraser, rub it on the edge of the trough and tap it lightly on the inside so no dust of any consequence will escape into the room.

(9) Break the chalk in the middle before using it. After breaking the chalk it should not be broken again.

(10) The chalk should be held at angles varying from twenty to forty degrees, and should be slightly turned in the hand every few strokes, thus preventing sharp corners, which make dull, flat lines.

(11) The eraser, when not in use, should be held in the left hand, either at the side or behind the back.

(12) Clean dirty boards by erasing up and down first, then across, from the top downward.

(13) Cultivate the habit of writing as nearly as possible in the same way and at the same rate as you wish the pupils to write.

(14) The front and middle board should be used by the teacher in the presentation of the writing lesson.

(15) Have pupils stand directly facing the board and at nearly arm's length.

(16) Rule the lines by swaying the body from the left to the right, holding the chalk against the board while doing so.

(17) Draw lines to illustrate the size of your copy. Make these lines light in order not to "kill" the writing.

LEFT-HAND WRITING

Handwriting was devised for the use of the right hand, and not for the left. It is one of the few right-hand arts, consequently, the child should not be permitted to use his left hand in writing. There are, however, a few exceptional instances where a pupil should

be allowed the right to do so. For instance, if the pupil is decidedly left-handed from nature and not merely left-handed by choice or accident.

If a pupil writes quite well with his left hand, improve the writing of his left hand. But, however, if he writes poorly, change him, no matter how old, especially so, if he maintains an unhealthful, uncouth, and inefficient position, holds his pen awkwardly and writes with his hand and pen above the line. However, if he be obstinate and does not want to make the change, it is a question whether he should be required to do so. In this case he should be required to write as directed with his left hand. Make plain to him this fact: A pupil who writes with his left hand will be handicapped not only in school work, but throughout life.

Give the left-handed pupil who intends to continue with the left hand definite instructions as to how to hold the pen and place the paper, and then see that he follows them to the letter. Be kind and considerate, but consistent with him and in nine cases out of ten, the pupil can be induced to make the change of his own accord.

Body position and pen-holding are the same in writing with the left hand as the right. Position of the paper is just the reverse. The right-hand writer pushes his pen and pulls the paper, while the left-hand writer pulls his pen and pushes the paper. The paper must be placed almost directly in front of the body, near the middle of the desk, and should be turned or slanted so the ruled lines will be about parallel with an imaginary line running from the lower right to the upper left corners of the desk. The penholder should point approximately over the left shoulder, near where the sleeve joins the coat.

Have pupils who are making the change from left to right do as much of their writing as possible on the blackboard with the right hand. Allow such to do all other writing with the left hand, but to practice with the right, until legible writing can be done with the right hand.

PART II.

THE CAPITAL A—HOW TO MAKE AND TEACH IT

Make up your mind never to say, I can't

The pen must not touch the paper until the downward stroke is begun. Why? See that the pen is moving in a leftward and not in a direct downward direction in beginning **A**. The upward stroke in the oval is almost straight. Make a safety stop at the top. Why? Retrace the up stroke a short distance. The second down stroke curves slightly to the right at the base. The beginning point in **A** should be at the highest part of the letter. The oval in **A** is not so rounding as the one in **O**. Guard against a loop where the second down stroke joins the oval part. This is done by making the up stroke rather straight, stopping the movement at the top and retracing the up stroke. A stop at the top will not prevent a loop if the up stroke is made with a left curve instead of a slanting straight line. Swing over the top of **A** with the dry pen several hundred times, if necessary, in order to establish the "A swing." Make sure that the copy is properly placed for writing before tracing the letter. This is extremely important.

Suggestive Counts:

AROUND-up, down; AROUND, down (when ending the letter with an upward stroke another count should be added, especially in the first and second grades); AROUND-up, down-up; ROUND-up, down-under; 1-2, 3; 1, 2.

Time Count:

45-60 a minute.

Timely Reminders:

Begin leftward with the pen in motion. **Make the necessary stop.** Swing freely from letter to letter. Do your best at all times. Slant the up strokes. Retrace a short distance. Lift the pen while in motion. Remember that a good, smooth line can never be secured with a snail-like movement.

To the Teacher:

Count softly but in a spirited manner. Ask the class to count in concert with you at times. You should find the **General Directions** and **Suggestions** helpful. **Make good use of the "Timely Reminders."**

Questions:

How is **A** begun? Is the oval in **A** as rounding as the one in **O**? Is the up stroke a curve or straight line? Is the letter closed at the top? How do you avoid a loop where the down stroke joins the oval part? How do you guard against beginning with an upward stroke? Should the pen be lifted while the hand is still in motion? What part of **A** is the highest part? Do you slow down the movement in passing from **A** to **A**? How often should the paper be moved in writing a line? Does it make any material difference how the paper is placed? How many should be made on a line in your grade? See manual. How many **A**'s should be made in a minute? Do you make frequent comparisons? You should. Have you made a special study of the movement by means of the dry-pen practice?

Words for Further Study and Practice of A:

Ann, Annum, Albany, America, Allendale. Write each word separately a certain number of times. Write three to four lines of each of these words in a minute. Work for good, smooth lines. Give special

attention to the slight interruptions in the movement. Watch size, slant, and spacing. Joining the **A** to the small letters is recommended, but it does not follow that they must be so joined. It is well, however, to form regular habits, so either join the capitals ending with this particular stroke, or never join them.

To the Teacher:

Be sure that pupils are following instructions. It is not enough to tell—you should see that it is done. **Make good use of the “Timely Reminders”; also the blackboard.** Do not overlook the importance of sentence writing. Practice from the copies in your writing manual; also dictate short sentences on position, form and movement.

THE SMALL a—HOW TO MAKE AND TEACH IT

Practice without study is practice thrown away

Examine your position carefully, then test the movement on an appropriate exercise. Study closely the form of **a**, as it is the basis for the first part of **d**, **g**, and **q**. The **a** should, therefore, be reviewed as a preparation to make these letters. The **A** and **a** are alike in form, but differ greatly in size. The **a** should be practiced singly at first while studying its form. Begin leftward rather than downward. The oval in **a** is pointed at the top. The point where the three lines meet should be the highest part of the letter. Pull the straight down stroke directly towards the center of the body. Avoid a loop where the straight down stroke joins the oval part by pausing slightly and retracing the up stroke a short distance. The **a** should be made in groups of two, three, and four. The connecting line should be slightly compounded and carried well to the right. The oval in **a** is more slanting than the one in

o. Be very careful to close the letter or it will take on the appearance of **u**. Try to make the letters the same distance apart.

To the Teacher:

Ask a number of appropriate questions. Counting is of no value unless it is done properly. Caution students against curving the connecting line too much.

Suggestive Counts:

Round-up-down-up; curve-close-finish; round-up-under. The numerical count when made singly is 1-2, 3, and when made four in a group, 1a, 2a, 3a, 4a; or 1 and, 2 and, 3 and, 4 and; or 1-2, 1-2, etc.; or 1-2, 3-4, 5-6, 7-8.

Time Count:

55-70 a minute.

Words for Further Study and Practice of a:

man, aim, main, name, annum. Without study and practice of the right kind, improvement will be very slow and uncertain. Work for regularity in movement, in spacing, in slant, and in size. Make the glides from letter to letter without hesitation. Use a speed that will allow you to write easily, and have care as to form. Do not leave the **a** open at the top. Make the last down stroke straight and see that it slants properly. These word letter drills should be practiced rather extensively as they give added practice to the over curve and under curve letters. **You get from your penmanship practice just what you put into it.**

To the Teacher:

Count for the different words by naming the letters as rapidly as they should be written. See that every word finishes with an up stroke the height of minimum

or low letters. Practice sentence-writing. See that all hands are moving with the pens. Call attention to some of the common tendencies before having the pupils write each word. **Remember that much time can be wasted by indifferent practice.**

THE CAPITAL B—HOW TO MAKE AND TEACH IT

"Well begun is half done"

Do not overlook the importance of maintaining a healthful and efficient position for writing. Begin **B** at nearly the height of the letter. Pull the straight stroke directly toward the center of the body. Retrace the down stroke to almost its full height and make two reverse oval pulls, stop and quickly add the final swing. Keep the oval parts well-rounded and about equal in size. The connecting loop is rather small and horizontal, but tipped upward slightly. **Remember, a complete stop must be made before making the final swing.** The pen is lifted from the paper while under motion. Note carefully the slant of the two oval parts. A line just touching the oval parts on the outside should be the same in slant as the retraced part of the letter. This letter is a combination of the straight line and reverse oval movements. Therefore, these two movement drills should be practiced as a preparation to make the **B**. The **B** is an open letter at the base, you will note. Close observation is quite necessary to rapid progress.

To the Teacher:

Read again the **General Directions** and **Suggestions**.

Suggestive Counts:

Down, ROUND-ROUND, swing; down, ROLL-ROLL, swing; pull, ROLL-ROLL, swing, 1, 2-3, swing; 1, 2-3, 4.

Time Count:

30-45 a minute.

Timely Reminders:

Practice thoughtfully and carefully. **Remember, that thoughtless and indifferent practice is useless.** Keep spacing between letters regular. Make the letter uniform in size every time. Keep the hand turned well over to the left. Be sure your movement is free and easy. Try to write better than yesterday. **It must be in the head before it can possibly be put on paper.** Do not bend or droop the shoulders. Try to associate thinking with all your practice. Care is demanded of all who would succeed.

Words for Further Study and Practice of B:

Brain, Banner, Benton, Business, Bowman. Always work for a lighter touch and better control of the pen. The mind and muscle must be quickened through intensive and intelligent practice. **"Ambitious pupils never court failure."**

To the Teacher:

Just before naming the letters in each word, you should call particular attention to some of the common tendencies, such as: Close the **a**, place the dot carefully, make the final stroke with care. Keep the foregoing **"Timely Reminders"** well in mind. Sentence-writing is very helpful, so dictate several short sentences on position, form, and movement.

Questions:

In what direction should the pen be moving when it touches the paper? Is the **B** closed at the bottom? How many times is the movement slightly stopped in making **B**? In how many other letters is the angular

final stroke found? In what direction does the little loop seem to point? Does the letter begin and end with the pen in motion? Which oval part is the larger? Can you see a perfectly formed **B** in your mind's eye? How many **B**'s should be made on a line in your grade? How many should be made in a minute? Are you painstaking in arranging your work? Do you know that to make progress you must follow instructions to the letter? Have you made a study of your position and penholding lately?

THE SMALL **b**—HOW TO MAKE AND TEACH IT

It must be done easily to be done well

Observation and care must be combined to make one a good penman. The first stroke is a full right curve. Keep the crossing of lines low. The down stroke is comparatively straight and would be quite so if it were not for the turn at each end. The turn at the base is quite short. Stop the movement a little to the right of the crossing and on a level with it. The little retrace or shoulder of **b** is very important as it is the distinguishing feature between **l** and **b**. Make it show distinctly. Make **b** singly until the correct movement is well established, then by combining 2, 3, 4, and eventually 5. Keep margins even. Watch spacing between letters and between groups. The **l** should be reviewed as a preparation to make **b**.

To the Teacher:

Ask appropriate questions.

Suggestive Counts:

Curve-loop-up, finish; up-loop-up, swing; up-loop-up, dot-lift; 1-2, 3; or 1-2, 3-4, 5-6, 7-8, swing, for a group of four.

Words for Further Study and Practice of b:

ebb, bill, babe, bobbin, bubble. Aim for freedom and control of your movement. **Every earnest, thoughtful effort makes for improvement.** Do your very best today. **Make the necessary stops.** Keep your mind upon the task at hand. Curve the up stroke well. Make the down strokes straight. Make a stop in every **b**. In writing these words do not forget that the letter you are striving to improve is **b**. Write from three to four lines of each of these words in a minute. Write each a certain number of times and a prescribed number on a line.

To the Teacher:

Name the letters as rapidly as they should be written. Remember that sentence-writing is very essential. Make every effort to develop freedom of movement among your pupils. Insist that your pupils hold their hands and pencils as illustrated in the manual. **Every pupil should be required to have a penwiper.**

THE CAPITAL C—HOW TO MAKE AND TEACH IT

“What is worth doing is worth doing well”

See that the pen is moving in the direction for the beginning stroke. Note that **C** begins with a curve stroke, and not a straight downward stroke. The small oval extends downward to half the height of the letter. Observe closely that after the small oval is made the pen moves upward a slight distance before swinging to complete the letter. Swing well to the left of the small oval. Study the motion as you trace the letter with the dry pen. When doing this be quite sure the copy is placed in a correct writing position. A free rolling circular motion must be used in making

this letter. All the strokes are well-curved. The **C** rests on the blue line. Swing to about half the height of the letter and a little to the right of the beginning loop in ending. End the letter with a vanishing line. A vanishing line is made by lifting the pen from the paper lightly while under motion. **C** must be made quickly to be made well. Observe frequently that both points of the pen are touching the paper with equal weight. The force that propels the pen comes from above the elbow, not from below the wrist, as some think.

To the Teacher:

The teacher who clearly appreciates the significance of the suggestions and directions given should have no difficulty in planning the penmanship lesson. **Correct faults one by one.** Train pupils to find and correct their errors.

Suggestive Counts:

Down-AROUND; loop-up-ROUND; loop-up-SWING; loop-SWING; swing-C; 1-2. The count for four **C**'s may be given as follows: 1-2, 3-4, 5-6, 7-8, or 1 swing, 2 swing, 3 swing, 4 swing.

Time Count:

45-60 a minute.

Timely Reminders:

Watch position. Keep movement free. See that both points of the pen touch the paper with equal weight. The eye of the pen should face toward the top of the desk. Fill the eye of the pen with ink. Remove the pen from the ink rather slowly. Write with easy relaxed movement. Faithful practice is very necessary. Get the direction in which the pen must travel well fixed in mind.

Questions:

The first stroke in **C** is made in what direction? In what direction should the pen be moving when it is lifted from the paper? How far does the small oval extend downward? What part of **C** is the tallest? Do you lift the pen from the paper while it is still under motion? Do you strike the letter in the direction of the first stroke with the pen on the move? Can **C** be made slowly and be made well? Have you studied the movement to make the **C** by swinging the dry pen over **C** while it was correctly placed in a writing position? Have you a correct mental picture of the letter in your mind's eye?

Words for Further Study and Practice of C:

Came, Cone, Common, Cannon, Clara, Conner. Work for a good quality of line. Practice thoughtfully and carefully. Make the necessary stops. Do not lift the pen in writing words beginning with **C**. A slight stop is made in the movement, however, just before writing **a** and **o**. Keep the "**Timely Reminders**" well in mind. Make positive distinction between turns and angles. **See that the ending strokes are not slighted.** Write three to four lines of each of these words in a minute.

THE SMALL c—HOW TO MAKE AND TEACH IT

"Practice makes perfect, if it be perfect practice"

Make the dot in the top of **c** distinct, so that the letter will not look like **i**. A slight stop in the movement is necessary to steady the hand and get control. The connecting stroke is very slightly retraced by the downward stroke. The down stroke is curved but very little. The turn at the base line is rather narrow. Do not lift the pen in making **c**. It will be necessary to

watch the movement very closely in making this letter. Therefore, make a critical study of it. Bear in mind that the down stroke in **c** is on the same slant as the down stroke in **e**. Keep in mind the direction in which you wish the pen to travel.

Suggestive Counts:

Dot, down-under; dot, down-up; 1-2. In groups, 1-2, 1-2, 1-2, accenting the one count; or 1-2, 3-4, etc., putting emphasis on the odd numbers; or dot 1, dot 2, dot 3, dot 4; or 1 swing, 2 swing, 3 swing, 4 swing.

Time Count:

55-70 a minute.

Timely Reminders:

Maintain a healthful position. **Be thorough in every detail.** Practice studiously if you would improve. The fleshy part of the hand should not touch the desk. Keep your hand gliding along easily. **Study, criticise, and correct.** Always know what you are trying to improve when practicing.

Words for Further Study and Practice of c:

come, nice, comic, access, accuse. Have confidence in your ability to make the pen go where you will it to go. The quality of lines is as important as the shape of the letters. See that each letter stands out distinctly. **Uniformity of motion, close observation, and care should receive your attention.** Write three to four lines of each of these words in a minute. Writing each of these words two minutes will be better practice than to write but one word ten minutes. Keep the **c** in mind while writing these words.

To the Teacher:

Whenever a slight pause or stop is to be made in the

movement it should be so indicated in naming the letter in which it occurs. When counting, remember it takes longer to make **m** than it does to make **n**, so count accordingly. Do not take up too much time in practicing the letters singly. Suggestive questions should be asked to direct attention to certain faults.

THE CAPITAL D—HOW TO MAKE AND TEACH IT

Do the right thing over and over again

Get the **D** well in mind before practicing it. Observe closely just how the letter starts. The downward strokes in **D** and **L** are very much alike. Note with exactness the size and position of the two small loops in **D**. See clearly how the letter rests on the base line in two places. These two places of contact are known as the toe and heel of **D**. It is particularly interesting to note that **O** and **D** begin and end alike. The loop in the top is a little larger than the one at the base. Observe that the under side of the small loop at the top ties around the beginning point. Use wholly muscular movement in making this letter. You cannot get graceful lines if you use finger action. Swing the finish upward and lift the pen from the paper while the hand is moving. Get a good mental picture of this letter before trying to reproduce it on paper. The correct movement is best developed by swinging over a well-formed **D** with the dry pen at a regular writing gait. A close study of the movement of this and all other letters must be made before you can possibly hope to make a good letter. Begin and end the letter with the pen in motion.

Suggestive Counts:

DOWN - over - up - swing; DOWN - loop - up - loop;
DOWN-over-up-loop; START-over-swing; 1-2-3.

Time Count:

35-50 a minute.

Timely Reminders:

Keep a healthful and efficient position. The **D** touches the base line twice. Finish the **D** like the **O**. Make the loop on the base line small. Strive to use a free, easy movement. A pen will do three or four times as much writing if cleaned often. **Be painstaking, patient, and persevering.** Use your eyes to supervise the movement. Try to harness the uncontrolled movements. You should have free play of the entire arm. See that the hand and arm are in position to move freely. To practice with no object in view is simply a waste of time. What is your object?

Questions:

Where and how does the downward stroke begin? Is the loop at the base longer than it is wide? Is it flat? Does it slant? How many compound curves in **D**? What other letter begins and ends the same as **D**? What other capital letters rest on the base line like **D**? In what direction is the pen traveling when it is lifted from the paper? Is the lower loop larger than the upper loop? What part of the upper loop connects with the beginning point? What oval should be practiced as a preparation to make **D**? Do you have a picture of a well-formed **D** in your mind's eye? Do you pause now and then to criticise and direct your movement in the right channels? Do you know that good writing is the result of critical observation and well-planned practice? Do you know that you will not learn to write a good hand by a hit-and-miss method of practice?

Words for Further Study and Practice of D:

Dine, Dimes, Dennis, Diana, Dunning. Watch spac-

ing between **D** and the first small letter. Space evenly between letters. Give special attention to beginning and ending strokes. **Read the "Timely Reminders";** they should be helpful. Write with an even pressure on the pen. Watch each turn, angle, straight line, initial, and final stroke. You should write three to four lines of each of these words in a minute.

THE SMALL **d**—HOW TO MAKE AND TEACH IT

Study, criticise, and compare

The **d** is a combination of **a** and **t**. Therefore, small **a** should be reviewed before practicing upon the **d**. You will do well to study this letter very carefully. Watch the slant of the **a** oval. Do not extend the up stroke to more than two-thirds the height of capitals and loop letters. Keep the **a** part closed and retrace the down stroke as far as the **a** part. When **d** appears at the end of a word it is all right to make a small loop and finish with a swing below the line. Some teachers prefer the loop-topped **d**, while others are averse to its use. I find very little objection to it being used as a terminating letter. See that the hand moves along easily with each forward movement of the pen.

Suggestive Counts:

Round-UP-straight-under; round-UP-down-up; 1-2-3 when making singly. For four **d**'s in a group, 1-2, 3-4, 5-6, 7-8; or 1-d, 2-d, 3-d, 4-d.

Time Count:

55-70 a minute.

Words for Further Study and Practice of **d:**

deed, indeed, deeded, added, ended. Write freely, watching size, slant, and spacing. Keep the **d** in mind while writing these words. Try to make some im-

provement. Write these words without raising the pen. Care is demanded of all who would make rapid improvement.

To the Teacher:

For class drill name the letters in each word, giving ample time for the pupils to make each letter carefully. Each word should be taken up separately, and it should be written at a rate of about three lines a minute. **Counting must be done with intelligence and feeling.** Unless mechanical conditions are correct, you need not look for excellence. Strive to maintain correct writing habits. Give special attention to each part of the writing-machine.

THE CAPITAL E—HOW TO MAKE AND TEACH IT

"Knowledge applied is true worth"

Begin the **E** with a very small loop or dot, then pull the pen to the left and down, forming a small loop about two-thirds the height of the letter and finish the same as the **C**. This letter, you will observe, is made entirely of curves. Much care should be taken so as to avoid the least appearance of angularity. Both oval parts should, therefore, be very rounding and made freely with two easy, rolling direct oval pulls. Study carefully the movement for making **E**, before touching the pen to the paper. Pull the lower oval part farther to the left than the first. See that **E** rests on the blue line and is well-balanced. The small loop connecting the two oval parts should point slightly downward or rightward. See that you pull both oval parts leftward, and that the lower one is pulled well to the left of the upper one. Lift the pen lightly from the paper while it is still under motion. The best possible way to establish the correct movement for any let-

ter is to trace the copy with the dry pen. The letter to be traced must be placed in a writing position else very little, if any, good will be derived. Your **E**'s should have an easy, rolling effect if position, movement and speed are correct. The **E** must be made rather quickly to be made well. Know what is required, then practice accordingly. Occasionally read the **General Suggestions**, etc.

Suggestive Counts:

Dot-round-ROUND; dot-circle-CIRCLE; dot-roll-ROLL; dot-pull-PULL (to make **E** with a small beginning loop, change "dot" to "loop"); 1-2-3.

Time Count:

35-50 a minute.

Questions:

How do the two direct oval parts in **E** compare in size? Name the location of the small loop. In what direction does this loop seem to point? In what direction should the pen be moving when the letter is finished? Why must the **E** be made rather quickly? What two ways may the **E** be started? Answer: With a dot or small loop. Try both ways, then use the one you find the easier. Which oval part is the larger? Is the hand in motion when the letter is completed? How is a vanishing line made? Where does the movement come from that propels the pen? Do you have a correct mental picture of the letter? Do you realize that you can waste a lot of valuable time practicing a poorly visualized letter form? Do you permit the hand to turn over on its side as it moves across the page? Do you follow suggestions and instructions closely?

Timely Reminders:

Begin with a small loop or dot. Make **E** with two circular impulses. Do not allow the hand to fall over on its side. A good, smooth line can never be secured with a slow movement. Make sure that you have nothing binding about the right arm. **Center your attention on some one thing you want to improve.** Do not continue making the same mistakes. Let **care** be your motto. The eye needs training as well as the hand. Keep the loop in the middle small and pointed downward. Lift the pen lightly from the paper as you end the letter. Swing freely from letter to letter. Carry the pen lightly, resting upon the tips of the third and fourth fingers.

Words for Further Study and Practice on E:

End, Erie, Ennis, Emma, Easton. The **E** described above should always be joined to the small letter. The **E** that is made with a downward final stroke is never joined. Pay special attention to the necessary stops in writing the words. Also observe size, slant, and spacing.

To the Teacher:

A good plan to follow in practicing words is to name the letters in the words as rapidly as they should be written the first minute, then have the pupils write the word at the same rate while you give personal help to the ones who need it. **Make good use of the "Timely Reminders."** It is a good plan to have your pupils occasionally write from dictation short sentences on the description of capitals, small letters, and figures. Be sure your pupils know what you want them to do, then see that they do it. Do not make the mistake of over-direction. **Give instructions briefly and to the point.**

THE SMALL **e**—HOW TO MAKE AND TEACH IT

"Mere practice squanders time, ink, pens, and paper"

The first and the last strokes in **e** are right curves. The second or down stroke is rather straight. It would be entirely so, if it were not for the two nicely rounded turns at the top and bottom. The crossing of the first and down strokes is at about half the height of the letter. Carry the last stroke to its proper height and lift the pen from the paper while it is still under motion. Start the motion before touching the pen to the paper. Study the movement required to give the beginning stroke the right curve. Curve this stroke well and you will be able to make the crossing at the right height. Begin rightward rather than directly upward. Do not make the turn on the base line too broad. Be sure to make a decided loop in every **e**. The small **e** should be practiced extensively as it is an exceptionally good letter to practice for establishing the proper ending stroke for a number of letters. Drive the pen; do not drag it. See that the hand moves to the right with each up stroke of the pen.

Suggestive Counts:

Up-loop-up; up-down-under; curve-loop-swing; up-down-up; loop-the-**e**; 1-2. When made in groups count one for each **e** as follows: a1-2-3-4, or count for each up stroke counting, 1-2-3-4-5 for four **e**'s. Make rather close together.

Time Count:

100-125 a minute.

Words for Further Study and Practice of **e:**

see, need, esteem, receive, perceive. Always loop the **e**. Make a stop at the base of **s** before swinging to the next letter. Cross the **t** with a short, straight line.

Give particular attention to the beginning and ending strokes. Keep margins even, spacing between letters and groups regularly.

To the Teacher:

Dwell on the **m** just a little in naming it, as it takes a little more time to make it than it does the other letters. It also takes longer to make **c** than it does **e**, so your counting should be guided according to the exact time it takes to make each letter. Take up one defect at a time and dispose of it before taking up another. Ask pupils to select several of their best **e**'s and to mark them with a cross, then have them practice again, striving to make even better letters than their best.

THE CAPITAL F—HOW TO MAKE AND TEACH IT

"Apply in your own handwriting"

(1) The top line is almost straight. Make the first line and come to a stop. The down stroke is a compound curve and is made on the main slant. The **F** touches the base line directly under the beginning point. The second stop is made at the angle just before making the final swing. Cross the letter with a very short horizontal straight stroke at half the height of the letter.

(2) The **F** may also be made by continuing the left curve and crossing the down stroke at half the height of the letter; finish with a very short downward stroke. This form of **F** can be made more rapidly as but one stop in the movement is required to make it. **Study the letter very closely for a proper knowledge of form.** See clearly just how far the letter extends to the left of the beginning point. Curve down stroke widely at the base line.

(3) The **F** may be made, too, with a beginning like **Q** and finished like the second form described.

(4) The **F** may also be made in two parts, the first part like the first **F** without the straight beginning stroke, the second part is placed over the top of the first part. The capital cap is made last. Note carefully its position and size. Study the suggestions on position, etc.

I should recommend to you the style of capital **F** that is found in your manual. It may not be the best, but very likely it is the one you can make the best, since you have practiced it more; and, too, you are more or less familiar with its use.

If, however, you like one of the styles other than the one in your manual, and wish to make a change, trace the new form with the dry pen over and over again, thinking capital **F** all the while. Make use of the new style in general written work.

Suggestive Counts:

(These counts are for the different forms and in order described.) (1) Over, down-stop-swing, cross; 1, 2, 3, 4. (2) Over, down-loop-finish; 1, 2, 3. (3) Loop-round-loop, finish; 1-2, 3. (4) Curve-stop-swing, cross, loop-curve; 1-2, 3, 1-2.

Time Count:

(1) 30-45; (2) 35-50; (3) 40-55; (4) 25-40 a minute.

Timely Reminders:

Don't forget to review the large movement drills for a little while at the beginning of your daily practice. Before practicing the capital **F**, study the general appearance of the letter. Think direction preparatory to placing the pen to the paper. **Pause**

frequently to determine error, then practice to correct it. Hold the copy down close to your own writing, in order to see plainly wherein your writing varies from the copy relative to size, slant, spacing, etc.

Questions:

In what direction must the pen move to make the initial stroke? Also the second, third and fourth strokes? What is considered the best way to establish the correct movement for making a correct letter form? Do you know that quality of line shows very plainly the quality of effort put forth? Do you know that you should make a thorough study of the movement for each letter before practicing upon it? Do you know that you should never make a careless or purposeless stroke? Do you know that writing is an acquired rather than a natural art? Do you know that you will never learn to write by a hit-and-miss method of practice?

Words for Further Study and Practice of F:

Fine, Fame, Fannie, Famine, Fusion. Finish each word with care. The little check or straight stroke at the finish should be kept very small and close to the main down stroke. Do not try to make an impossible connection in joining **F** to the small letters.

The first **F** readily joins to all of the small letters by extending the boat-like stroke. Cross the letter after writing the word, with a short horizontal stroke. The extension of the boat-like stroke in the last **F** forms a good connecting stroke for the small letter. The other two forms should never join as the upward stroke in either **F** is a left curve, and it crosses the main stroke too high to make a good connecting stroke. Do not get the small letters too far from the capital. Do not make the top of **F** too

long. Write from three to four lines of each of these words in a minute.

To the Teacher:

Spell the words as the pen forms the letters. Do not forget to mention the momentary stops and to regulate your counting accordingly. **Make good use of the "Timely Reminders."**

THE SMALL **f**—HOW TO MAKE AND TEACH IT

It's the effort that counts rather than the practice

The two-space push-pull exercise should be reviewed as a preparation to make **f**. The **f** has the longest straight line of any letter in the alphabet. The part above the line is like **L** and the part below the line is like the loop in **q**. Begin the letter on the base line with the pen in motion. Curve the first stroke well. Work for a good straight line in the down stroke. Keep the turns at top and bottom uniform and rounding by driving the pen around the ends rather rapidly. Observe that the up stroke of the lower loop should just meet the down stroke at the base line and not cross. Many awkward-looking **f**'s are due to the fault of crossing the line and forming a loop. A stop in the movement is made at this point in order to overcome this tendency. Therefore, see that a stop is made at the base line before passing to the next letter. Do not expect to make a good letter unless you make it as it should be made. Keep in mind that the force which propels the pen is located above the elbow and not below. See that the loops in **f** are not extended too far above and below the blue line so they will interfere with the writing on either the line above or below.

Suggestive Counts:

Up-DOWN-up, under; up-DOWN-up, swing; curve-DOWN-up, finish; curve-STRAIGHT-up, swing; 1-2, 3. When made in groups of four, count: 1-2, 3-4, 5-6, 7-8, 9, or up, under, finish.

Time Count:

45-60 a minute.

Words for Further Study and Practice of f:

fine, waffle, effect, differ, ruffian. In writing these words, remember that **f** is the letter to receive the most attention. The lines in **f** should cross at the height of the low small letters. Note that in every **f** there is an **i**; also an **l**. Cover the upper loop to the crossing and the lower loop at the blue line, and you will see the **i**. Cover the lower loop and you will see the **l**. Work on the **f** until you can see a perfectly formed **i** in it. Remember to pull all the down straight strokes toward the center of the body. Keep the ending stroke in mind and make it correctly. Keep the pen moving rather rapidly around the ends to insure round turns. Make the necessary stops in each word and write about three lines a minute.

THE CAPITAL G—HOW TO MAKE AND TEACH IT

Everybody admires good penmanship

It is only by earnest and thoughtful practice that you can hope to improve. The **G** begins with a full right curve. A slanting straight line will not suffice. The crossing of lines forming the loop is at half the height of the letter. A full stop should be made at the angle, which is at two-thirds the height of the letter. The downward right curve stroke touches the base line and extends to the left of the beginning stroke, where another angle occurs, and consequently another stop, be-

fore adding the final swing. Lift the pen from the paper while under motion. Two stops must be made in order to make angles or points, instead of loops. Trace the letter with the dry pen, making the required stops as they should be made in actual writing. Remember that when you study instructions and suggestions and make application of them, you are certain to make rapid progress. **Read again the beginning pages.**

Suggestive Counts:

Up-loop, SWING, finish; curve-loop, SWING, swing; curve-up, BACK, swing; 1-2, 3, 4.

Time Count:

35-50 a minute.

Questions:

How must the initial stroke begin? At what height is the first point? Is **G** open at the base? How is the letter finished? How many stops must be made to make a good **G**? Why should the beginning stroke be well curved? Why must two stops be made in making **G**? Have you studied the movement by means of the dry-pen practice? Did you have the paper placed in the correct writing position? Where does the first stroke in **G** start? Is the top of **G** round or pointed? Why is the angular finish of this letter so highly recommended? What drill should be given as a preparation to make **G**? What other letter has the same beginning stroke? What other letters have the same ending strokes? How do you avoid loops where angles occur in **G**?

Timely Reminders:

Improve some phase of your writing every day. Build habits of care, thoughtfulness and continued care. Always do your best whether practicing or not.

Make the two stops in writing **G**. Give the first stroke ample curve. Keep the arms located well on the desk. Cultivate muscle action as well as eye vision. **Critically examine your work to discover your faults.** Form and freedom are essential to good writing. Learn to criticise your own work as severely as you know how. Be thorough in every detail. Act good writing and it becomes a habit.

Words for Further Study and Practice of G:

Game, Genius, Gammon, Garner, Gunner. Join the small letters to the capital **G**. Make the necessary stops in writing the words. You cannot write muscular movement successfully without giving special attention to the stops required at certain points. Know where these stops are located and make a special effort to make them. Do not leave broad spaces between the words. Keep spacing between the words regular. Keep spacing between letters in the words uniform. Keep margins even. **Do not allow yourself to become careless about how you practice.** Get the hand to moving rhythmically and you will find that your writing will have a better strength of line and be more uniform in slant, size, and spacing.

THE SMALL g—HOW TO MAKE AND TEACH IT

"Dispatch and care are not inconsistent"

The **g** begins like **a** and ends like small **j**. The oval in **g** is the same in size as the oval in **a**. The letter is closed at the top. The loop in **g** is a combination of the straight line drill and the upward left curve. It is, therefore, suggested that you drill on the push-pull exercise to get in readiness to make **g**. The down stroke in **g** is a slanting straight line except for the curve at the lower end of the loop. The up stroke is

a good left curve. It is better described by saying that it is an "arc of a perfect circle." Make the loop short and well-rounded at the base. Remember that loop letters govern the slant of writing. Let the two lines forming the loop intersect at the blue line.

Suggestive Counts:

Round-up-DOWN-up; round-up-DOWN-loop; curve-up-DOWN-loop; curve-close-DOWN-loop; a-round-DOWN-up; 1-2, loop; oval, LOOP; 1, 2. Count 1-2, 3-4, 5-6, 7-8, for four g's in a group, or 1-loop, 2-loop, 3-loop, 4-loop.

Time Count:

50-65 a minute.

Words for Further Study and Practice of g:

egg, gage, game, gaining, lugging. Make rather short loops. Observe uniform spacing in the words. Make two momentary stops in making g, except in the beginning g. Swing the connecting stroke well to the right and you will have less difficulty in closing the g. Get the habit of finishing each letter and word with much care. See that the up stroke in g crosses the down stroke at the blue line. Look over your g's to see whether the loops have been made on the proper slant. Keep in mind that loop letters govern slant. Criticise your writing in regard to appearance, strength of line, and letter formation. Write about three lines of each of these words in a minute. It is a good plan to change words frequently to retain interest. Do not overlook the fact that g is the letter to receive the most consideration today.

THE CAPITAL H—HOW TO MAKE AND TEACH IT

Focus attention on effort

Start the motion before touching the pen to the paper. Make sure that the pen is going to touch the

paper in the direction of the first stroke. Get the size and position of the capital loop well fixed in mind. Observe closely the space between the small loop and the first main down stroke. In order to make this space show plainly, it will be necessary to swing to the right a short distance before passing downward. The down stroke is quite straight except for the well-rounded turn at the top. Make a decided stop at the base of the first down stroke.

Swing freely to the second part of **H** and begin it with the pen under motion. The second part is begun with a left curve, but emerges into a slanting straight stroke. Observe closely the exact distance between the two parts. The motion is again stopped momentarily on the base line. This stop is very necessary stop as it guards against a loop at this point. The up stroke does not retrace the down stroke; but, instead, it swings to the right of the up stroke and ties around the first part at half its height. Curve the final stroke and end it upward with the pen in motion. **Think clearly and act carefully.** The **H** should be made with considerable swing. See how gracefully the two sides bend toward each other. The tendency is to curve the first part too much and to make the second part too straight. Try hard to form an angle at the base of the second part. Note the shape and size of the connecting loop. The two parts are supposed to be about the same height.

Suggestive Counts:

Down-over-DOWN, swing-DOWN, up-around; loop-DOWN, DOWN, loop; loop-PULL, swing-DOWN; around-swing; loop-PULL, DOWN, swing; 1-2, 3-4.

Time Count:

30-45 a minute.

Questions:

How many stops are made in writing **H**? Are the two parts the same height? Are the down strokes made on the same slant? At what place does the small loop tie around the first part? In what direction is the pen moving as the letter is finished? Is the pen lifted from the paper while still in motion? About how many should be on a line in your grade? Do you make this letter too wide? Do you make it too narrow? Get the space between the two parts well fixed in mind. How many should be made in a minute in your grade? Have you made the movement automatic by tracing the **H** with the dry pen? Are you quite sure that the paper was placed properly for writing? When tracing letters, do you make a special effort to begin the second part of **H** with the pen in motion and in a leftward direction, instead of straight downward? You will certainly improve your writing very much if you practice just as you should.

Timely Reminders:

Sit erect. Improve each effort. Strive for gracefulness. Let nothing escape you; take it all in. Keep the right arm free and moving. Be bold, but not scrawly. Watch size, slant, and spacing. Make the letter with regular speed. **Make the necessary stops.** Always do your best. **Hold the pen lightly.** Strive to space evenly in and between each letter. All writing shows plainly how it was executed. Quit trifling, get down to earnest practice. **Keep the hand moving with the pen.** You should learn to do things right. See the letter as it is, and make it correctly. How does your

position at the present time compare with the illustrations in the front pages of your manual?

Words for Further Study and Practice of H:

Home, Harm, Howe, Haven, Hummer. Write from three to four lines of each of these words in a minute. Try to write the same size as the writing in your manual. Excellence in writing is the result of acquiring something definite with each effort. Always join the small letter to the capital **H**. Watch spacing between the capital **H** and the small letters.

To the Teacher:

How often have you read the beginning pages? Note particularly the necessary stops and, when counting, indicate them. Improvement is more the result of critical observation and careful effort than careless and indifferent practice. Let the pupils know that you are expecting them to follow instructions to the letter.

THE SMALL h—HOW TO MAKE AND TEACH IT

Study and compare

The **l** and **n** should be reviewed as a preparation to make the **h**, since the **h** is a combination of the loop and the last part of **n**. It will be necessary to pay attention to the well-curved beginning stroke, the straightness of the down stroke in the loop, the size of the **n** part, the down stroke in the **n** part, the two turns in the **n** part, and the finishing stroke. Aim to make the crossing of lines even with the **n** part. The two down strokes in **h** are on the same slant. Note the angle where the parts join. This letter turned upside down should make a well-formed **y**. Get the habit of making rather short loops. Keep the **n** part rather close to the loop. Make positive distinction between turns and angles. The **h** should be practiced singly for a little

while, then practiced in groups of 2, 3, 4, and 5. The common tendency is to sharpen the upper turn and to make the lower turn too rounding. In order to overcome this fault, it will be necessary to use the correct movement. Study the directions the pen must take while tracing the letter with the dry pen. The correct movement is best developed in this way. Be quite sure that the copy is properly placed in a writing position.

To the Teacher:

Practicing a letter singly, then in 2's, 3's, 4's, and 5's, helps to retain the interest of the class. The **h** made in groups is an exceptionally good drill, and you would do well to review it frequently. The **h** should also be practiced in words, so make good use of the list given below.

Suggestive Counts:

Up-loop-over-down-up; curve-loop-over-down-under; curve-straight-over-under; curve-pull-over-under; 1-2-3. Count 1-2, 3-4, 5-6, 7-8, for four **h**'s.

Time Count:

50-65 a minute.

Words for Further Study and Practice of h:

home, hill, hull, hulling, humming. Although the **h** is the letter under consideration, the other letters should not be neglected. Close the **o**. Make **l** and **h** the same height. Do not loop the **i**. Place the dot carefully. Close the **g**. Make close distinction between turns and angles. Finish the words with proper ending strokes.

To the Teacher:

One or more of these, or similar suggestions, should be given after the word has been written on the board

by the teacher and before the class begins to write the word. See that you spell with sufficient speed to keep the pens moving correctly. **It is not expected that you count continuously.** Name the letters as they should be written for a few times, then look after the pupils who need help. Instruct the pupils to write the word a certain number of times, or for a period of one or more minutes.

THE CAPITAL I—HOW TO MAKE AND TEACH IT

Form the habit of doing things well

The movement is begun before the pen touches the paper. Observe where and in what direction the pen strikes the paper. Study this movement very closely and apply it to your practice. The top part of **I** is not so wide as the top part of **J**. Starting the first stroke in the wrong direction is the most common fault in making **I** and **J**. Keep the crossing of lines rather close to the blue line. The down stroke is curved upward considerably after passing to the left of the beginning stroke. See that capital **I** touches the base line and is well-balanced. Make a mental note of the exact height of the angle or point in **I**. A definite stop in the movement must be made before applying the final stroke. **Study the movement by tracing the copy with the dry pen.** In doing this, see that the paper is correctly placed for writing. Trace the **I** until the pen moves automatically in the desired direction. To break up the habit of making the beginning stroke in the wrong direction may take extensive dry-pen practice, but it will be time well spent. Keep in mind that **I** cannot be made well if the movement is slow and uncertain. Making **I**'s is safer, but more difficult than the customary way of "making eyes."

Suggestive Counts:

Over-down, swing; up-down, swing; push-pull, swing; up-curve, swing (if I is to be made with a dot stop, change the “swing” count to “dot”); 1-2, 3.

Time Count:

35-50 a minute.

Questions:

In what direction should the pen be moving when it strikes the paper in making I? How and where does the first stroke begin? What other letter begins the same way? Is the first part of I as wide as the upper part of J? What does a perpendicular line drawn through the middle of the letter plainly show? Where does the down line cross the up stroke? How far to the left does the downward line extend? What must take place at the point? What kind of a line completes the letter? Is the letter finished with the pen under motion? What is the height of I? Have you made the movement automatic by means of dry-pen practice? Do you know that it is not alone quantity of practice, but quality of practice that produces good handwriting? Do you know that many tracings of the I may be necessary, if you have formed the habit of making the beginning stroke in the wrong direction? Do you know just where the pen makes the only stop in I? **Can you answer these questions with exactness without the I in sight?** If not, you are not ready to practice it with pen and ink. Give more study to its form. Be able to see it as it really is.

Timely Reminders:

Watch the path of the pen, and try to control the movement. Over and over again in the right way makes for improvement. When you see an error, en-

deavor to correct it before going ahead. Begin below the line. Make the necessary stop. Use a push-pull movement with a little reverse action. Curve the beginning stroke in the right direction. Keep the I well-balanced. Learn to be quick and graceful. Start the motion before touching the pen to the paper. **Sit healthfully and efficiently as a habit.** Develop a light touch of the pen to the paper. Swing the pen freely. Hold the pen loosely. **Relaxation is essential to freedom and control.** Do not lift the pen carelessly from the paper. Think motion before you try it out. Stop occasionally to compare your work with the copy.

Words for Further Study and Practice of I:

Inn, Inman, Inning, Irene, Iowa. Aim for enough freedom and control of your movement to enable you to join the I to the small letters in word-writing. Remember instructions concerning size, slant, and spacing. Remember, too, that a few minutes of thoughtful practice is better than hours of thoughtless scribbling. **Make the necessary stops.** Write from three to four lines of each of these words in a minute. Do not write too compactly. Use good judgment in the number of words to be written on a line.

To the Teacher:

In naming the letters for the class, take special care so as to give the letters requiring more time than others correct enunciation. For instance, it takes longer to write an **m** than **n**, **g** than **n**, **w** than **o**, **r** than **e**. You should indicate the time by prolonging the sound when naming the letters requiring more time in which to make them. Do not over-do emphasizing these letters, however, as this will have a tendency to cripple the movement. **Remember sentence-writing is very essential.**

THE SMALL i—HOW TO MAKE AND TEACH IT

Do your best today and it will soon become a habit

Strike the beginning stroke with the pen in motion. The *i* contains two right curves, a straight line, and a dot. The first and down strokes form an angle at the top. The first and last strokes are the same in curve and slant. The dot should be placed with precision. It should be made slightly above the letter and in line with the down stroke. Note the nicely rounded turn at the base. Lift the pen lightly from the paper while it is still under motion. Never loop the *i* or it may be mistaken for *e*. Do not curve the down stroke or it will resemble *c*. Make all the strokes with an even speed. Keep in mind that the initial and the final strokes are alike in slant and direction. This is quite true as the final stroke is also the beginning stroke in medial *i*'s, or in two *i*'s.

Suggestive Counts:

Up-down-up, dot; curve-straight-curve, dot; up-up, dot; 1-2-3, dot; under-down-under, dot; 1-2, dot. To count for a group of five, say a1-2-3-4-5. **Omit dots.**

Time Count:

100-120 a minute.

Connecting *i*'s is good practice, do considerable of it. It is well to begin by connecting two, then three, four, and five. Omit dotting the *i*'s when made in groups. See that the hand moves with the pen on each up stroke. Keep turns on the base line nicely rounded. Pull the down strokes directly towards the center of the body. Tip the hand to the left in order to keep the side of the hand from obstructing the movement.

Words for Further Study and Practice of i:

inn, sin, inning, mining, finis. The small *i* has several probable faults: Insufficient curve in the up

strokes, wrong slant in the down stroke, and carelessly placing the dot. Make close distinction between turns and angles. Watch spacing. **Keep margins even.** Words should be written a certain number of times on a line. The number varies with the grade and ability.

THE CAPITAL J—HOW TO MAKE AND TEACH IT

"Think correctly and the hand will act definitely"

Make the first stroke in **J** like the first stroke in **I**. The initial stroke is begun with the pen in motion from a little below the base line. Note particularly the curvature and position of the beginning stroke. This stroke is a vertical left curve. Observe closely how the initial and the last stroke intersect at the base line. Pay close attention to the slant of the beginning stroke. Special care should be given to rounding out the top and base of the letter. The long down straight stroke comes in for its share of attention. Remember that this is a straight line except for the turns at both ends. Pull it directly toward the center of the body on the same slant as all straight down strokes. The finishing stroke is an upward left curve. The pen is lifted from the paper without stopping the movement. Drive the arm freely out of the sleeve in beginning and ending **J**. The size of the two parts should be studied closely. The lower part should be half the width and two-thirds the length of the upper part. All practice should produce improvement, and it will, if it be the right kind of practice. **"Practice makes perfect,"** is all true enough, **if it be perfect practice.** If you just naturally make the beginning stroke on the wrong slant, trace the **J** several hundred times with the dry

pen, if necessary, in order to break up the habit. You must not overlook the importance of placing the copy to be traced in a proper writing position. Follow this rule: **Make the correct movement automatic before doing any actual writing.**

Suggestive Counts:

Over-DOWN-over; up-DOWN-up; curve-DOWN-loop; push-PULL-push; over-SLANT-over; c u r v e-STRAIGHT-curve; 1-2-3.

Time Count:

35-50 a minute.

Timely Reminders:

Curve the beginning stroke of **J**. Keep the down stroke straight. Pull the down stroke directly toward the center of the body. Keep the crossing of lines near the base line. Begin slightly below the base line. Begin the letter with the pen in motion. Keep the parts well-proportioned. Keep the body from touching the desk. Hold the pen loosely, that is, with just enough tension to hold the pen in position. Study the instructions. Make the letters a uniform distance apart. Do not bend the back or droop the shoulders. The head should not be inclined to either side. Thinking is one of the important things for a pupil to do in penmanship practice. **One reading of the beginning pages is not enough.**

Questions:

What other letter begins the same as **J**? In what direction should the pen be moving as it touches the paper? Where does the pen touch the paper? What name is given to the first and last strokes? Where do the first and last strokes intersect? Have you observed

how all three strokes meet at the blue line? In what direction is the down stroke made? Is the pen lifted from the paper as the letter is finished? How many stops are made in making a group of five **J**'s? How many in a group of four? You should not stop the movement in swinging from **J** to **J**. Have you drilled extensively on the movement by means of the dry-pen practice? Do you know that if you continue to practice in your own way, failure will meet you at every turn of the road? Can you answer these questions relative to form and movement without the aid of a well-formed **J**?

Words for Further Study and Practice of J:

June, July, James, Julia, January. Do not space too widely between words. See how neat and compact you can make your page. Do not lift the pen between the capital and small letters. Have confidence in your ability to make the pen go where you will it to go. Do not scatter your practice, but fill each line and page with your very best work. While practicing these words, remember that **J** is the letter under consideration; however, the other letters should not be neglected. Practice these words at a rate of three to four lines a minute. **Perfection may always be purchased by application of the right kind.**

THE SMALL j—HOW TO MAKE AND TEACH IT

Let your watchword be improvement

The **j** contains a left curve, an angle, a lower loop, and a dot as in **i**. The **j** serves as a basis for **g**, **y**, and **p**; therefore, it should be practiced sometimes as a preparation to make these letters. The height of **j** above the blue line is the same as that of **u**. Care must be used to cross the lower loop letters at the blue line.

Make the loop rather quickly, especially around the bottom. A check in the motion when rounding a turn results in a sharp point. Make sure that you pull the down stroke directly toward the center of the body. Dot the **j** with precision; that is, place it carefully where it belongs. Give special attention to the connecting line between **j**'s. Make short loops and round them out well at the base. Do not make them too wide.

Suggestive Counts:

Up-down-loop, dot; up-down-up, dot; under-down-over, dot; curve-loop-up, dot; 1-2, dot. When made in groups of four, count: 1-2, 3-4, 5-6, 7-8, 1-2-3-4.

Time Count:

35-50 a minute.

Words for Further Study and Practice of j:

join, jump, major, junior, jejune. Give special attention to the connecting stroke between **j** and the letter that follows. Do not finish the word with a careless jerk. The lower loop letters should occupy only half the space between the blue lines. The **j** is the same height above the line as the low or minimum letters. In writing the word "join" check the movement before beginning the **o**.

To the Teacher:

Spell the words as slowly as they should be written. Call attention to the necessary stops before practicing upon the words. Be watchful of position, penholding, and movement. Use some of your spare time to improve your own writing. **It will pay big dividends.**

THE CAPITAL K—HOW TO MAKE AND TEACH IT

Ability is usually recognized and rewarded

The first part of **K** is exactly like the first part of **H**. Study the instructions for making this part on page 44. The second part starts the same as the second part of **H** and beginning of **O**, but the direction makes a change soon after into a leftward course. You will note, only by close observation, that **K** starts the same as **O**. The letter should first be practiced in parts; then, together. Note particularly how the small horizontal loop ties around the first part at half its height. The second part is made with a lateral swing from left to right. After the small loop is made the movement is pulled toward the elbow. Be sure to lift the pen while it is still under motion. There are two ways of ending this letter and both should be practiced. **The one that ends below the line is somewhat easier and should be practiced first.** The one that ends above the line is more practical and should be mastered. In making it either way, the pen is lifted from the paper while the hand is still moving. Be very careful not to make the turn on the base line too broad when making **K** above the line. When ending the letter below the line, work for a graceful swing to the right. See that you get two compound curves in the second part of **K**. Do not fail to practice according to **correct rhythm**. This not only makes your practice more enjoyable, but hastens the time when you will be able to write well without conscious effort.

Suggestive Counts:

Down-over-DOWN, left-around-down; loop-DOWN, swing-loop-down; loop-DOWN, swing-finish; loop-DOWN, 2-3; 1-2, swing-finish; 1-2, 3-4.

Time Count:

30-45 a minute.

Timely Reminders:

In making **K** write with an easy relaxed movement. **Make the necessary stop.** Begin second part with a leftward swing. Connect the two parts at half the height of the letter. Swing freely from part to part and from letter to letter. Select your best letter and mark it with a cross (X). **Keep the hand in correct position.** The eye of the pen should be in line with the forefinger. Compare frequently to make sure that you are making the letter as it should be made. Know what you are trying to improve. Keep the first part wide and rounding on top. Join the two parts with care. Trace the letter with the dry pen. This you will find a great help. Study the swing between the parts. *From time to time read the General Suggestions.*

Words for Further Study and Practice of K:

Know, Kine, Kenton, Kinney, Ku Klux Klan. Although joining the capital **K** to the small letters is highly recommended, it does not follow that they must be so joined. It is well to form regular habits, so either always join them to the capitals with the same finishing stroke as **K**, or never join them. And, too, this does not follow that they should not be practiced first with the downward stroke and made that way when followed by another capital. Before writing these words read the "**Timely Reminders**" on **K**.

Questions:

What other letters have the same beginning stroke as **K**? The second part is begun like what other letters? How many compound curves in **K**? Where does the small loop tie around the first part? Where

is the only stop made in this letter? What is the height of the second part? What is the height of the letter? How many should you make on a line? How many lines should be made in a minute? Is the second part begun with the pen on the move? What is the correct count for the letter **K**? Why is a comma placed between 2 and 3? Do you know that you will never make improvement worth while unless you locate your errors and correct them?

THE SMALL **k**—HOW TO MAKE AND TEACH IT

Ever keep in mind what you wish to make

Begin and end the **k** like **h**. The only difference between the two letters is the little loop that connects to the **n** part of the **k**. The **n** part in **k** is a trifle smaller than it is in **h**. With the finger-tip cover the small loop in the **n** part of **k** and you will see a small **h**. To see this relation clearly, should make the practice of the letter easier. Keep the last down stroke parallel to the first down stroke. The small loop should be horizontal and closed. Between the two parts is an angle that calls for a very slight pause. Be sure to start the second part with an over-motion stroke or left curve. The last part of **k** requires close study. Be very careful to make the cap or the extension of the **n** part distinct enough so **k** will not look like **h** with a blunder. To make this point clear, the two letters should be practiced alternately. The most common fault in making this letter is to make the turn on the base line too rounding. Observe closely the slant of the last down stroke. After making the small loop, make a slight pause. If you find certain letters especially difficult for you, these letters and words containing them should receive special attention.

Suggestive Counts:

Up-down, around, down-up; curve-straight, over-under; up-loop, around, finish; 1-2, 3, 4. A count of three should be given, when made collectively, as follows: 1, 2, 3 and repeating for each **k**.

Time Count:

35-50 a minute.

Words for Further Study and Practice of k:

Ink, link, think, knack, killing. Keep the wrist from touching the desk. See that the hand moves to the right with each up stroke of the pen. Be careful not to make the base of **k** too wide. Make the last part of **k** with much care. Keep the slant lines regular. Note the similarity between **h** and **k** after writing the word "think." Cover the small loop in **k** with your finger-tip, and you will see a small **h**, if you have made a good **k**. Loop letters, remember, govern the slant in writing. Make all straight down strokes on the same slant. You will find two straight strokes in **k**. Observation and care in practice will produce good writing in time.

To the Teacher:

It takes longer to make **k** than the other letters in these words, so allow a little extra time in which to make it as you name the letters. Dictate short thoughts on writing, such as found in the "**Timely Reminders.**" There is not enough individual instruction given by some teachers. See that pupils observe closely. Make them see clearly the necessity of learning to write well.

THE CAPITAL L—HOW TO MAKE AND TEACH IT*Allow no movement to escape and waste*

Get the direction of the first stroke fixed in mind. The first stroke is the lower part of a horizontal direct oval. The upper loop is half the length of the letter; the lower loop is long and narrow and rests on the base line. The **L** should first be practiced by swinging the final stroke below the base line. After the swing for **L** is quite well established, it should be practiced with the whole letter above the base line. To make this letter as well as all letters successfully, you should first study the letter critically in order to see clearly what there is to be done. You should then think definitely and logically how to do it. After doing these things you should resolve to practice it with deliberation and courage until it is mastered.

Suggestive Counts:

Up-loop-loop-swing; swing-loop-swing; swing-loop-over; swing-2-swing; swing-swing-swing; 1-2-3.

Time Count:

35-50 a minute.

Another style of **L** is made by beginning with a small loop. After making this loop pass to the left, bending the stroke well; then descend to the base line and finish exactly the same as the other style. If the two styles are given in your manual, practice both styles, but use the one you can make the better.

Suggestive Counts:

Loop-curve-loop-swing; loop-curve-swing; l o o p - curve-loop; 1-2-3.

Time Count:

35-50 a minute.

Timely Reminders:

Begin **L** with the pen in motion. End the letter with the pen in motion. Watch the slant of the first loop. See that the second loop rests on the base line. Make the second loop long and narrow. Never study and practice aimlessly. Know fully how as well as clearly what to practice. Be a student of little things. **Observe closely the things the indifferent student would call non-essential.** Study to master instructions, as they are more important sometimes than the copy. Resolve to get a good position habit and maintain it. Cultivate a light touch of the pen to the paper. The **L** is made with three well-controlled swings of the pen. These cautions and reminders apply to both styles of **L**.

Questions:

Where and how does the first stroke in **L** begin? What is the length of the upper loop? On what slant is this loop? On what slant is the lower loop? It has no slant. Where does the letter rest? What other letter takes the same ending stroke? How should this letter be first practiced? Why should the **L** with the drop swing be practiced first? How many **L**'s should be made on a line in your grade? How many should be made in a minute? How often should the paper be moved in writing a line? Do you sometimes watch the movement instead of the pen to make sure that the movement is correct? Do you know that it is impossible to get this knowledge by indiscriminate study and practice? Put into your practice a patient intensity of effort, and you will learn to write a good hand. Most of these questions apply to both styles of **L**.

Words for Further Study and Practice of L:

Lee, Laura, Louis, Lillian, Lanning. Read again at this time the "**Timely Reminders**" and make a special

effort to make application of them in practicing these words. Either swing the final stroke of **L** below the base line with a lateral swing, lifting the pen from the paper lightly, or write all of **L** above the line using the final stroke as a connecting line for the small letter following. The latter is more practical, but requires a little more control.

To the Teacher:

Keep in mind the necessary stops in writing words requiring them. Sentence practice is very essential to progress. Dictate short sentences from the "**Timely Reminders.**" Give thoughts of instruction that you wish your pupils to follow.

THE SMALL **l**—HOW TO MAKE AND TEACH IT

The picture on the mind guides the pen

Begin the **l** on the base line with the pen under motion. The beginning stroke must be curved considerably in order to get the loop on the correct slant and the crossing the right height. The down stroke is a straight stroke except for the turns at the top and bottom. Remember the instructions for making straight lines: Pull all down straight strokes directly toward the center of the body. The crossing of lines is made at the height of the low or minimum letters. The **l** should be the same height as the capitals and other upper loop letters. Make all strokes with an even speed. Keep the turn on the base line nicely rounded, but not too round and wide. The **l** forms the basis for the other upper loop letters, **b**, **h**, **k**, and **f**. The **l** is an **e** grown tall. It is a good plan to review **l** as a preparation to make the other upper loop letters. It is well to make a sufficient number on a line in order to keep from making the turns too wide between the **l**'s.

Suggestive Counts:

Up-loop-up; up-straight-up; curve-straight-c u r v e ; up-down-up; 1-2. Give this count for five l's connected: a1-2-3-4-5. From five to six groups should be made on a line.

Time Count:

100-125 a minute.

Words for Further Study and Practice of l:

Sell, lull, spill, allow, million. Bring the down stroke well to the blue line before starting to make the turn. Note that by covering the loops, you will see well-formed i's. Work on this drill faithfully. In writing the words, the mind should be kept upon the letter l, as it is the letter under consideration. The other letters should not be neglected, however. Emphasize curving the up strokes more and the down strokes less. Keep the hand tipped toward you well. **See that the hand moves to the right with each up stroke of the pen.** Write the words rather compactly. Do not make the turns on the base line too wide and rounding.

To the Teacher:

Keep reminding your pupils that, in order to learn to write with ease, it is necessary to study as well as to practice. Since sentence practice is needed to get practice in actual writing, dictate short sentences in which the l frequently occurs.

THE CAPITAL M—HOW TO MAKE AND TEACH IT

Ease of execution produces grace

The first part of this letter is made the same as the first part of H. Make a decided stop at the base of the first down stroke. Note particularly that each part is

lower than the preceding part. Retrace the first two down strokes to half their height. The three down strokes should be made on the same slant. Study the movement required to make the tops of the different parts well-rounded. The final stroke drops below the base line. At least it should drop below the line until the movement for **M** is established. The spacing between the different parts should be close enough to give the letter a compact and well-proportioned appearance.

The **M** should be practiced also with the entire letter above the line. When making it this way watch carefully the turn at the base of the last down stroke and make it rather narrow. It takes a little more control to make it this way; but it is more practical, since a stop in the movement is not required to connect the letter to the small letters in writing words beginning with **M**. **Work easily and you will improve rapidly.** Good forms and easy movement should be striven for at all times. To think clearly before acting is one of the fundamental laws of progress. Therefore, associate thinking with all your practice work and note improvement in your writing.

Suggestive Counts:

Down-over-DOWN, over-down-over-down; loop-DOWN, OVER-OVER-down (the word "up" should be added to the above counts when the letter is ended with an upward stroke); loop-down, 3-4; 1-2, 3-4.

Time Count:

30-45 a minute.

Timely Reminders:

Begin **M** with the capital loop. Keep the top rounding. Stop the movement at the base of the first down stroke. Make the other two parts rather rapidly.

Keep the down strokes rather close together. Swing the final stroke downward, or swing the final stroke upward, as the case may be. Observe how the top of **M** slopes. Keep the movement free. Watch slant and spacing. Do your level best. Keep your pen swinging. **Apply good motion to all your writing.** Your speed should be rapid enough to produce clean-cut lines. Give each part of every letter its proper care.

Questions:

What other letters have the same beginning stroke as **M**? Where is the only stop made in **M**? How many parts to **M**? Are these parts all the same height? Do they graduate in size? Are all the down strokes on the same slant? Are all the turns uniform? Is the last down stroke a straight stroke? How many should be made in a minute? How many should be made on a line? Do you make a special effort to improve some phase of **M** every time you make it? Are you improving? If not, why not? What is the correct count for **M**? Why is a comma placed between 2 and 3? Do you know that much practice fails because the right impulses are not sent out from the brain?

Words for Further Study and Practice of M:

Moon, Mamie, Miller, Manning, Maine. Ever keep in mind what you wish to make. Give due attention to your position and movement. Uniform spacing between letters is quite necessary to neat work. Even margins help, too. Observe closely how the parts graduate in size. Write the words without raising the pen. Strike the letter with the pen in motion and end it with the pen in motion. Keep the hand tipped toward you well, so that the fleshy part of the hand does not interfere with the movement. Do not take too

much space to write the **M**. Write the words a certain number of times on a line. This will help to regulate spacing. Write from three to four lines a minute.

To the Teacher:

Call attention to the stop made at the base of the first down stroke in **M**. Make special mention of the stops made in each word before writing it. Look for the good points in your pupils' writing and make mention of them. **The drills should first be practiced by you.**

THE SMALL **m**—HOW TO MAKE AND TEACH IT

Attach much importance to little things

Touch the pen to the paper as the pen moves upward from below the base line. The up strokes are left curves and the down strokes straight lines. The angles where the parts join must be sharp and distinct. The first two down strokes are very slightly retraced. The down strokes are made rather close together. See how well you can round out the top of this letter while using muscular movement. It is well to make special mention of the fact that there are three turns at the top of **m** and two angles and one turn at the bottom. No hesitation must be permitted in the making of one or more **m**'s. This letter should be practiced singly at first by means of the dry-pen practice. Connecting three or four **m**'s makes an excellent movement drill. When making them in groups, observe uniform spacing between each **m**. Strive to keep the tops even. Keep the goal-idea ever clear. **Know definitely what you are trying to accomplish.** Remember that every defect of conception will register a corresponding defect in

execution. **Over and over and over again in the right way makes for mastery.**

Suggestive Counts:

Over-over-over-under; 1-2-3-4 (up strokes); a1-2-3; 1-2-3 (down strokes); count 1-2-3, 1-2-3, 1-2-3 for three **m**'s.

Time Count:

40-55 a minute.

Words for Further Study and Practice of m:

moon, mine, mummies, mammon, minimum. Correct movement must be practiced until it becomes a fixed habit. The correct movement as applied in making **m** singly and in combination should also be put into practice in writing words. See that the fingers do not help form the letters. Use all muscular movement in writing these words. You will find it much easier to glide from letter to letter, if the side of the hand does not come in contact with the desk. Make sure that the eye of the pen is facing toward the edge of the desk opposite the writer. The penholder should be pointing somewhere between the shoulder and the elbow, preferably close to where the coat sleeve joins the coat. See that the hand moves with each up stroke of the pen. Do not establish wrong habits by allowing yourself to practice them. Make close distinction between turns and angles.

THE CAPITAL N—HOW TO MAKE AND TEACH IT

In the language of the day, "It is up to you"

There is no difference between the first part of **N** and the first part of **M**, **K**, and **H**. You will find instructions for making this part on page 44. A full stop should be made at the base of the first part. Retrace

the down stroke about half its height. Make a positive turn at the top of the second part. The second part should be made somewhat lower than the first part. The second part should be as high as the small beginning loop is low. The two down strokes are made on the same slant and rather close together. The final stroke drops below the base line and is curved gracefully by pulling the pen toward the right elbow after passing the blue line. The pen is lifted from the paper as the letter is finished. Make sure that you follow this suggestion: Fix in mind the movement of the pen before and after touching the pen to the paper. Try to make the required number on a line. Watch spacing between the down strokes in the letter as well as spacing between the letters. Swing freely from letter to letter. Be particular and it will not be long until your N's will show a marked improvement. This letter, like the other capital letters with the same ending stroke, should be practiced with the final stroke swinging upward. It requires a little more control to make it this way, but it is a very practical N, as no break in the movement is necessary to connect the capital to the small letters in writing words. Care should be exercised to round out the top and make a nicely rounded turn at the base.

Suggestive Counts:

Down-over-DOWN, over-down; DOWN, over-down; loop-DOWN, over-down (the word "up" should be added to the above counts when N is to be made with a final up stroke). Start-1, 2; loop-DOWN, 3; 1-2, 3.

Time Count:

35-50 a minute.

Timely Reminders:

In making N stop the movement between the parts. Keep the top rounding. Retrace the down stroke

where the parts join. Watch spacing between the down strokes. Space evenly between the letters. **The appearance of your page shows plainly the effort put forth.** Strive for grace, accuracy, and smooth lines. **Indifferent practice is a waste of time.** Practice as though you really wanted to learn how to write well. See that the arm moves in and out of the sleeve. Carry the hand lightly. See that the arm moves freely in making the swing between N's. Make a study of your movement. Watch it sometimes instead of your writing. Remember, that mind and muscle are employed in writing. Do you find the **General Suggestions** helpful?

Questions :

In making N, in what direction should the pen be moving as it first touches the paper? What part of the down stroke is retraced? How tall is the letter? How tall is the second part? Does the second down stroke slant the same as the first? Is the second down stroke straight or curved? Are the two turns at the top the same width. What must you do to avoid a point in the top? **What must you do to make a vanishing line?** Do you always lift the pen lightly from the paper while in motion? Should the movement be stopped between letters? Do you practice with the idea of improving? Do you know that every letter should be criticised by the one who makes it? Do you keep the hand moving with the pen? Do you try to make the letters the same distance apart each time?

Words for Further Study and Practice of N :

Name, Nine, Nellie, Norman, Newman. Write three to four lines of each of these words in a minute. **Finish final letters carefully.** Straight down strokes slant

the same. Select your best written word and mark it with a cross (×). Keep the turns at the top of **N** quite rounding. Try to apply muscular movement to all your written work. Save some of your best work sometimes for future comparison. The loop letters show the slant of your writing. Avoid angles in the tops of **n** and **m**. Always loop the **e**. See that each letter stands out distinctly. Watch spacing.

To the Teacher:

Call attention to stops. Say the letters as they should be written, thus: **Capital N-a-m-e**. Dwell slightly on **m** as it takes one more over motion than it does to make **n**. Study the time elements in each word and indicate them when counting for the class.

THE SMALL *n*—HOW TO MAKE AND TEACH IT

Do not slight anything

Strike the letter with the pen in motion from a little below the base line. The first and third strokes are left curves; the two down strokes, straight lines, and the ending stroke a right curve. Note particularly that **n** contains three turns and one angle. The width of **n** is the same as its height. Retrace the first down stroke just a little. Finish the letter upward, with the pen in motion. Practice this letter singly until the correct movement is developed. It should then be practiced by combining two, three, four, and eventually five **n**'s. This letter makes a good movement drill. Work for a light, free movement of the hand and pen. Practice this letter freely. **Learn to write smoothly and accurately.** Make close distinction between turns and angles. This drill gives the hand fine training in spacing and lateral movement of the arm. Before practicing upon any letter, see that the

action of the arm is unrestricted. Drive the pen through this exercise without checking the movement. Observe the final stroke, see that it ends upward.

Suggestive Counts:

Over-over-under; over-over-up; a-1-2; 1-2-3; When making them in groups, count 1-2, 3-4, 5-6; or 1-2 for each **n**.

Time Count:

50-65 a minute.

Words for Further Study and Practice of n:

nine, union, none, cannon, inning. If you would improve rapidly, you must have daily practice. Curve the up strokes. Make the down strokes straight. Keep the down strokes rather close together. Pull the last down stroke to the base line before making the turn. Between the **n**'s there must be a round turn. Study the movement closely to make this short turn correctly. The turn at the base line and the turn at the top makes a slight compound curve in the connecting line. See that the wrist moves out of and into the sleeve. **No hesitation must be permitted in making the n drill.** Learn to round out the last part of **n** well, as this section forms a part of several letters. **Carry the hand lightly, resting upon the tips of the third and little fingers.** Remember instructions concerning size, slant and spacing. Try to have the words occupy a uniform space on each succeeding line. Let CARE be your motto as you write.

THE CAPITAL O—HOW TO MAKE AND TEACH IT

Never allow yourself to scribble

Mind and muscle must work together in learning to write well. You should never make a careless or pur-

poseless stroke. Think carefully just what every stroke in each letter produces. Think direction before trying to make the **O**. Before touching the pen to the paper, make sure that the pen is moving in the right direction. Start leftward rather than directly downward. The loop in the top should be made rather small and finished upward. Remember, start leftward and finish upward, with the pen in motion. Ease of execution should be your aim. **Relaxation of muscle is essential. Pause to detect chief faults, then practice to overcome them.** Be systematic in your practice. Practice according to instructions and suggestions. This is very essential in the practice of handwriting; keep definitely in mind the direction the pen must travel. Maintain the oval shape; do not produce circles. An oval is two-thirds as wide as high. The **O** is, therefore, two-thirds as wide as high. Study the letter form carefully before you begin to practice upon it. **Think clearly, act with precision, practice intelligently, if you would improve rapidly.**

Suggestive Counts:

AROUND-swing; left-round-loop; ROUND-O-swing; Capital-O; 1-2.

Time Count:

50-65 a minute.

Timely Reminders:

Start leftward. Begin with the pen in motion. End with the pen in motion. Keep sides equally rounding. Finish upward. Keep loop at top relatively small. **Keep movement free.** Do not scatter your practice. Avoid jerky movements. Swing from **O** to **O** without hesitation. Know definitely the movement required to make **O**. Make **O** three-fourths of a space high. Maintain a good position at all times.

Questions :

In what direction should the pen be moving as it strikes the paper? Should the pen be in motion when the letter is ended? Should the movement be checked in passing from **O** to **O**? What movement drill should be practiced first? What size is the loop at the top? What part of this loop ties around the beginning stroke? How often should the paper be moved in writing a line? Do you arrange your practice systematically? **Do you sit healthfully and efficiently as a habit? Do you hold the pen correctly? Do you keep the paper properly placed?** Do you keep the body from touching the desk? Do you know that study, practice, and intelligent comparison are vital factors to rapid progress? Do you make good use of the gentle hints?

Words for Further Study and Practice of O:

One, Omen, Onion, Osmunn, Ole Olson. Do not make the space between **O** and the small letter greater than it is between the other letters. Study the direction in which the pen is to move throughout each word before writing it. These words make fine exercise for ease and lightness of line. Make the required stops in writing. Remember, dwell on **m** slightly. Do not name the letters faster than they can be written well with muscular movement. Over and over again in the right way makes for improvement.

To the Teacher:

Call attention to common tendencies before writing each word, and do this in just as few words as possible. For instance: Always loop **e**; finish the word with care; watch spacing between **O** and **n**; watch size of small letters; watch slant of the last down stroke in **n**. It is best not to name more than two of these sugges-

tions at a time. **Make good use of the blackboard;** also **"Timely Reminders."** Do not forget that much time is wasted by indifferent practice. **See that pupils are following instructions.**

THE SMALL o—HOW TO MAKE AND TEACH IT

Be a merciless critic of your own results

Practice systematically and never without thought, for thoughtless practice is a waste of time. Observe closely the direction the pen takes to make the o equally curved on both sides. The o is two-thirds as wide as high. The form of o is like O, but is finished differently. A very slight pause at the top will help to close the letter and steady the hand for the final swing. The small o should be practiced in groups of two, three, four, and five, after a thorough study of the movement by means of the dry-pen practice. Remember, that a good, smooth line can never be secured with a slow movement, so in order to make good o's, make the oval parts very quickly, make stops at the top, and use a swing motion between the letters. Observe how the connecting lines are slightly curved. You should see that your position is such as to encourage and make possible muscular movement. **Do not permit the hand to turn over to the right as it moves across the page.** See that the penholder is pointing in the right direction. Both points of the pen should touch the paper with equal weight. The forefinger should be in line with the eye of the pen. Frequently review this and other small-letter drills which will be helpful to make your writing free and easy. Turn the paper the long way and practice this and other small-letter drills by placing each letter in the middle of the space between lines. Cross-line practice is particularly good as a corrective meas-

ure for poor spacing. It is also good for control of movement and aids materially in writing straight without lines. Much of this kind of practice is recommended.

Suggestive Counts:

Round-o, swing; curve-dot, swing; round-stop, swing; 1-2, up; small-o, finish; 1-2, 3. When five o's are connected the count should be as follows: 1, 2-3, 4-5, 6-7, 8-9, 10; or 1, glide-2, glide-3, glide-4, glide-5, glide; or 1, swing-2, swing-3, swing-4, swing-5, swing.

Time Count:

50-65 a minute.

Words for Further Study and Practice of o:

soon, noon, moon, onion, follow. Curve the sides of the o equally and write with an even pressure on the pen. Each letter should receive its quota of attention, but keep in mind that o is the letter under consideration today. Shift the paper frequently. **Lift the hand from the paper after writing each word.** Relaxation is quite necessary. Use a firm writing movement and do not hesitate except to make the necessary stops. Watch the connecting lines to see that they are the same length. **See that the hand moves freely with each forward stroke of the pen.** Do not slight the ending strokes. Do not tip the head to either side, but look at your writing straight. The speed should be so regulated as to produce clean-cut lines with perfect ease. Keep the wrist and side of the hand from touching the paper. Do not lean any of the weight of the body on the right arm. Make frequent reference to position until it becomes a habit with you to sit healthfully and efficiently.

THE CAPITAL P—HOW TO MAKE AND TEACH IT

Penmen are made by study and practice

The **P** is a combination of the push-pull and the indirect oval movements. Therefore, these two drills should be reviewed as a preparation to make it. With the pen in motion, make a slanting straight line, stop the movement on the base line, retrace to nearly its full length and swing to the right with a reverse oval movement. Note particularly just where the finishing stroke crosses the retraced part of the letter. The pen is lifted from the paper while still in motion. Observe closely the direction the pen is moving as it is lifted from the paper. **Think clearly, sit efficiently, practice faithfully, and you will in time write beautifully.** Make a mental note of just how much higher the oval part is than the starting point.

Suggestive Counts:

Down, up-ROUND; straight, AROUND; down, SWING; 1, 2.

Time Count:

45–60 a minute.

The **P** is also made by beginning with a right curve on or quite near the base line, forming an angle near the top, coming down under the up stroke with another right curve to the base line, throwing the reverse oval part over the angle, lifting the pen from the paper as it starts in the course of another oval. The letter readily adapts itself to an easy swing. Care must be taken to keep the space between the beginning stroke and the down stroke rather narrow. The common tendency is to get this space too wide at the base and then flatten the letter on the upper left side. Try to fill out the left side of the letter by rounding it out well.

The finishing stroke should cross at about two-thirds the height of the letter.

Suggestive Counts:

Curve-down-swing; up-down-a r o u n d; push-pull-swing; 1-2-3.

Time Count:

45-60 a minute.

Timely Reminders:

Keep the hand moving with the pen. Cramped movement makes cramped writing. A free and easy movement is very necessary. See that the wrist moves into and out of the sleeve. Write with an even pressure on the pen. Use both points of the pen. Keep the hand under control all the time. Swing from letter to letter without making a stop. **Make all straight down strokes directly toward the center of the body.** Keep the mind on the task at hand; do not permit it to wander. A rhythmic count will develop rhythmic motion.

Questions:

In what direction is the pen moving when it strikes the paper? What other letters have the same beginning stroke? Is the movement stopped in making **P**? How far is the straight down stroke retraced? At what height does the final stroke cross the retraced part of the letter? In what direction is the pen moving when the letter is ended? How many should be made on a line? How many should be made in a minute?

Where and how does the beginning stroke of the second style of **P** begin? Name some of the points that should be kept in mind while making this **P**. **Do you know that you should study, criticise, and correct to**

improve rapidly? You should not forget that much practice fails because the right impulses are not sent out from the brain.

Words for Further Study and Practice of P:

Pens, Penman, Putnam, Panama, Pauline. Use either style of **P** you like, but it should be a habit with you to make but one style. Watch spacing between the **P** and the small letters. See that the loop in **e** is distinct. The **s** is a mite taller than the other minimum letters. Make the **s** sharp at the top. Pause at the base of **s**. See that **n** and **m** have rounding turns. Retrace **t** carefully. Cross **t** with a very short stroke. Close the **a**. Place dot over the **i** and in line with the down stroke. End each word as carefully as you begin it. Write with sufficient speed for smoothness.

To the Teacher:

The foregoing and similar suggestions should be made in presenting the words. Name the letters no faster than they can be written with muscular movement, but do not name the letters too slowly. A necessary preliminary is to determine approximately how many words should be written on a line. You should also know about how many words should be written in a minute. **Read again the "Timely Reminders."**

THE SMALL p—HOW TO MAKE AND TEACH IT

No one ever learned to write by practice alone

The first stroke in **p** is the same as the first stroke in **t**. The second or down stroke is a straight line extending to about half the distance to the line below. This down stroke is retraced to a little above the base line. The small reverse oval part is made quite close to the first part or down stroke. A slight pause is made be-

fore ending the letter with an upward right stroke. Like **t**, the **p** should begin with a right curve or under motion and extend to the same height as **t**. Get the height of this letter well in mind. Pull the down stroke directly toward the center of the body. The **p** is also made by making a loop below the line instead of retracing. Make the loop below the line shorter than the loop in **j**. Avoid a hook where the finishing stroke retraces the oval part. Swing under, instead of over the oval part. Study the movement required to make this letter correctly by tracing it with the dry pen. Make them singly for a while at first, then in groups.

Suggestive Counts:

Up-DOWN-up-oval, swing; up-DOWN-a r o u n d, swing; curve-down-loop, swing; 1-2, 3. When connected, 1-2, 3-4, 5-6, 7-8, 9 for four **p**'s; or swing 1, swing 2, swing 3, swing 4, swing.

Time Count:

45-60 a minute.

Words for Further Study and Practice of p:

up, upper, pump, pepper, applied. Some prefer the retraced style, while others favor the loop style. I find one style as easy to make as the other. I suggest that you use the style found in your manual. In writing "up" make a full stop to close the **p** at the base line and finish with an upward right curve. **By repeating well-directed efforts, one learns to write a good hand.** Always loop the **e**. Always stop before ending **r**. Place dot over **i** carefully. Keep the hand tipped toward you well so that the side of the hand does not touch the paper and interfere with the movement. See that the two points are running smoothly over the paper. Hold the pen lightly. Shift the paper with

the left hand. **Work easily and you will improve rapidly.** Watch beginning and ending strokes.

To the Teacher:

It is not enough to tell—you should see that it is done. Be sure that pupils are following instructions. **Name one or two of the foregoing short suggestions before you count for the above words.**

THE CAPITAL Q—HOW TO MAKE AND TEACH IT

“As the twig is bent, so is the tree inclined”

The reverse oval should be practiced as a preparation to make **Q**. The main part of the **Q** is much like the first part of **M**, **N**, **H**, **W**, and **K**. The down stroke in **Q** is a right curve. In other words, it is the right half of an indirect oval. The beginning loop should be rather small and the top rounding. The down stroke should be well-curved and pulled well to the left of the beginning loop. The horizontal loop which rests on the base line is long rather than wide and without slant. The finishing stroke is a compound curve and ends either below or above the base line. The letter is finished by lifting the pen from the paper while still under motion. Employ a small reverse oval movement for the beginning loop and a much larger reverse oval movement for the main down stroke and a lateral compound swing for the finishing stroke. Go over the form with the dry pen many times and study the movement required to make a good **Q** while doing so. Note particularly the position of the lower loop. It is without slant. Unless you make a special effort to locate and correct your errors, your letter forms will never get any better. The **Q** made entirely above the base line is more practical, as no pen-lifting is necessary in joining it to the small **u**. It requires just a

little more control to make it above the blue line; so, after the movement becomes more or less automatic, the letter should be thus practiced.

Suggestive Counts:

Down-over-DOWN-swing; loop-curve-DOWN-swing; loop-DOWN-over; loop-CURVE-swing. Loop-1-2; 1-2-3.

Time Count:

45-60 a minute.

Timely Reminders:

Sit healthfully as a habit. Control the movement after having created it. Be quick, but firm and sure. Do not wait for the teacher to find your mistakes. The eye of the pen should face toward the top of the page, thus bringing both points even on the paper. **Writing to rhythm aids materially in securing ease.** Keep the arm free and moving. Strive for grace, accuracy, and smooth lines. **Be thorough in every detail.** You should learn to write your name well. Let your arm ply in and out of the sleeve. Be definite and persevering. You get out of anything just what you put into it. **The general information should be read frequently.**

Questions:

Do you have in mind the course the pen must take to keep the top and down stroke rounding? What is the name of the curve at the base of the letter? What other letter ends the same way? How far to the left of the beginning loop should the horizontal loop extend? What two movements are employed in making Q? How many Q's are made in a minute? How many should be made on a line? What is a good count for Q.

Words for Further Study and Practice of Q:

Queen, Quiet, Quinine, Quorum, Quincy. Curve the down stroke in **Q** all the way down. If you find that the connecting stroke between the **Q** and **u** is too difficult, swing under the line and lift the pen, then quickly strike the **u** and continue writing the word, making the necessary pauses, if any. Finish the final **t** with a cross or with a short left curve. Dot the **i** with precision. Watch spacing between the **Q** and the **u**. This spacing should not be wider than between the small letters. Give close attention to the final strokes. Always loop the **e**. Round out the turns in **n** and **m**. **See that each and every letter is distinct and well-formed.** The quality of line is as worthy of your attention as the form of the letters. Make it your aim to advance in both form and freedom. Write from three to four lines of each of these words in a minute.

To the Teacher:

Regular speed should be maintained at all times. You should, therefore, know just how fast to name the letters. Time the count by the watch until the correct count is secured. **Prepare your penmanship lesson before you call the class.**

THE SMALL q—HOW TO MAKE AND TEACH IT

Be thorough. Laxity will mean failure

The **q** is a combination of **a** and the lower loop in **f**. Therefore, practice these two letters as a preparation to make **q**. Observe closely that the **q** loop is somewhat shorter than the other loop letters, except **p**, when made with a loop. The distinguishing feature between the **g** and the **q** is the manner of making the loop. Turn to the right at the base of the lower loop, instead of to the left as in **g**, then curve the up stroke until it meets

the down stroke at the base line, and finish with a right curve. Come to a stop where the three lines meet before ending the letter. The up stroke should not cross the down stroke, remember. Much care must be exercised for a time in making this letter. **Little or nothing can be accomplished by careless practice.** Close the **q** at the top. Make the loop short and rather narrow. Keep the loop on correct slant. Do not make the **a** part out of proportion to the rest of the letter.

Suggestive Counts:

Around-down-up, under; curve-close-loop, swing; round-up-down-up, swing; 1, 2, 3 for each **q**, repeating when made in combination.

Time Count:

35-50 a minute.

Words for Further Study and Practice of q:

queen, quell, equine, esquire, antique. Keep your mind on the form of the letter **q** while writing these words. Remember, a definite stop must be made on the base line before passing to the **u**. Make rather short loops. Close the **q** at the top. Keep spacing between words uniform. Space evenly between letters in the words. Keep the down strokes in **u** and **n** rather close together. Make positive distinction between turns and angles. **Watch the movement as you write, see that it is free and easy.** Keep the hand in correct position. Make sure the paper is placed properly for writing. Shift the paper so you will be writing in the "writing spot" at all times. Look at the writing straight. Keep the eyes from 10 to 15 inches from the line of writing. If you want to get your eyes closer you had better consult an oculist. **Ever keep in mind that study is essential to progressive practice. Make use of the foregoing short suggestions.**

To the Teacher:

Dictate short sentences to the class. Insist that your pupils write as instructed. Appeal to your pupils' pride; it will help. Praise them for doing good work.

THE CAPITAL R—HOW TO MAKE AND TEACH IT

"Position, movement, speed and form are all matters of habit"

The first part of **R** is like the first part of **P**. The same stop should be made at the base of the first down stroke. The down stroke should be retraced to the same height. The only difference between the two letters is the small loop and the ending stroke that is made the same as the last stroke in **K**. In other words, the **R** is a combination of **P** and the last stroke of **K**. The same instructions and suggestions as given under **A**, **K**, **M**, and **N** will apply to the ending of **R**. The small loop should tie around the retraced part of the letter at about half its height. Make every stroke count for improvement. You should not fail to trace this letter with the dry pen, over and over again, until the movement becomes somewhat automatic. Observe space relations in letters and between letters. Do not lift the pen carelessly from the paper. **Lead the pen in the course it should travel.**

Suggestive Counts:

Down, around-swing; straight, up-loop-finish; down, up-around-down; 1, 2-3 for each **R**.

Time Count:

35-50 a minute.

The **R** is also made by adding the final stroke in **K** to the second style of **P**, the same movement in **P** as in **R** being used, until where the **K** part is attached. Study directions for making this style under **P** on page

77. Trace this style with the dry pen until the movement becomes automatic and you will have very little, if any, trouble in making it correctly.

Suggestive Counts:

Curve-around-loop-down; curve-swing-over-loop-finish; 1-2-3.

Time Count:

40-55 a minute.

Timely Reminders:

Anyone who can make the letter with correct movement should be able to count for the letter in correct time. Select either style of letter preferred. It is best that you practice the one you find the easier, or the one given in your manual, especially so, if you make it well. **You cannot afford to write in so great a hurry that you do not do your best at all times.** Remember that you should be very thoughtful concerning position, because it has to do with your health and writing.

Questions:

What two movement drills should be reviewed as a preparation to make **R**? The first part is exactly like what other letters? Is the first part wholly or partly retraced? What is the highest part of the letter? Where does the small loop tie around the retraced part of the letter? Is there a stop required in making this letter? If so, where located? What is the correct count for **R**? Do you know that much practice is wasted by indiscriminate practice? Do you know that if you are not interested in the practice of penmanship your writing will soon show it? Do you sit healthfully and efficiently as a habit?

Words for Further Study and Practice of R:

Rome, Racine, Remnant, Russell, Richmond. Do not forget to move the paper to the left and up when neces-

sary. Use your eyes. **Be not easily satisfied.** Write the same word over and over again. Write from three to four lines of each of these words in a minute. Try to write them the same size as the writing in your manual. Observe uniform margins.

To the Teacher:

Call attention to the stops in each word before having it written. **Stop the class when a general correction is to be made.** It is a good plan to write each word for a minute or two at a time. Sentence-writing is very essential to progress, so dictate short sentences on form, position and movement.

THE SMALL **r**—HOW TO MAKE AND TEACH IT

“Cultivate a little thought, a little care, and a little pride in all written work”

Make a thorough study of the letter. Read but one sentence at a time, then refer to the letter for further consideration. In other words, get the purport of each sentence fixed in mind to stay before reading further. The initial stroke is a right curve and made with a full under motion, like the first stroke in **s**. The **r** and the **s** are a trifle higher than the other minimum or low letters. Observe closely the position and length of the tiny line that forms the shoulder of **r**. Check the movement to make this shoulder and stop the movement before making the rest of the letter. Pull the last part of the down stroke toward the center of the body and make a rather narrow turn on the base line. Now, for a rule that you should always keep in mind: Finish letters as carefully as you begin them. The down stroke with its back broken distinguishes the letter from **i**. Put into practice what you now know

about making **r**. **Knowledge is very essential, but practice is what it takes to get the muscles under control.**

Suggestive Counts:

Curve-slow, down-up; curve-shoulder, down-curve; 1-2, 3.

Time Count:

45-60 a minute.

The **r** is also made by combining the first part of **n** or **m** and the finishing stroke of **b**, **w**, and **v**, with a straight up stroke that retraces the **n** part, and is retraced a short distance by the finishing stroke. Observe closely that the up stroke extends to a very slight distance above the **n** part and the up stroke is retraced at the top but very little. A stop must be made in the movement before adding the final stroke. This style of **r** is a favorite with some penmanship teachers and business writers, while others do not think it should be used on account of its close resemblance to **v**. If the letter is made correctly, it will not look like **v**. So many people, however, write carelessly that their **r**'s are sometimes taken for **v**'s. The people who favor the second style claim that the first style is sometimes taken for **i** made with a blunder. I suggest that you make either one style or the other and by no means use two styles of **r** in writing a word or composition.

Suggestive Counts:

Over-down-up, swing; curve-down-up, finish; 1-2, 3 when made singly, and when made in combination, count: 1-2, 3-4, 5-6, 7-8, etc.; or two for each letter.

Time Count:

60-75 a minute.

Words for Further Study and Practice of r:

err, roar, river, error, murmur. Use but one style of **r** in writing these words. Keep in mind the stops. Watch the connecting lines to see that they are the same length. Note particularly the line which runs from **o** to **r**. Watch the movement required to write these words correctly while tracing them with the dry pen. Work for that little motion, or twist, in making **r** until it is acquired, and you will then have very little, if any, trouble with this seemingly difficult letter. Keep in mind the rule for making difficult letters easy. The rule is: **More study and practice.**

To the Teacher:

Caution students against neglecting to stop and re-trace the up stroke in making **r**. **By questions, lead the pupils to see their errors.** Aim to get each pupil to believe he can write as told. A good way to get concentrated effort is to set a time limit. Tell the pupils they should be able to write a certain word 15 times, more or less, a minute. Then time them.

THE CAPITAL S—HOW TO MAKE AND TEACH IT

Perception, like other faculties, is developed through use

All letter forms correspond to the movement that produces them. You will do well to give the movement required to make **S** and all other letters considerable attention. The best way to learn correct movement is to place the copy in a writing position and trace the letter with the dry pen, studying as you do so the motions of the hand, arm, and pen. This letter begins with the pen in motion and in a horizontal direction. The beginning stroke of **S** is the same as the beginning stroke in **G**. The loop, too, is the same in size and slant. Keep the curve on the base line full and round-

ing and see that the letter rests firmly on the base line. Have the lines cross at half their height. The **S** may be finished with a dot. Preference should be given the angular finish, as it supplies a connecting stroke for the letters that follow in writing a word. A stop in the movement should be made before swinging to complete the letter. Study closely the length and position of the final stroke. All the strokes in **S** curve. Lift the pen lightly from the paper as you end the letter. Do not overlook the beginning pages of this manual.

Suggestive Counts:

Curve-loop, swing; curve-down, swing; up-down, back; 1-2, 3; 1-2, swing.

Time Count:

40-55 a minute.

Timely Reminders:

Think ahead of the pen. Keep arm relaxed. Pause at times between letters to locate mistakes. **Learn to visualize.** Think the motion before trying it out. Be systematic in arranging work on the page. Keep the wrist raised and the side of the hand from touching the paper. **Glide freely on the third and fourth fingers. Criticise your efforts.** Glide easily and freely from letter to letter.

Questions:

The beginning stroke in **S** is found in what other letter? How tall is the letter? At what height is the loop crossing? At what height is the angle? Is it really necessary to make a definite stop before ending the letter? Can you see in your mind's eye just how much curve is needed in all the different strokes? **Do you know that self-criticism is necessary to rapid progress?** Do you know that much unnecessary effort is

expended and much paper wasted by practice following superficial observation? How many should be written on a line? How many should be made in a minute? **Give the correct count.**

Words for Further Study and Practice of S:

See, Sell, Spelling, Specimen, Summer. Write words beginning with **S** without raising the pen. Be careful in the formation of each letter. Give special attention to size, slant, and spacing. **Read again the "Timely Reminders."**

THE SMALL s—HOW TO MAKE AND TEACH IT

Only the best should be good enough

Begin this letter with the pen in motion. The initial stroke is a right curve. Give this stroke ample curve. Observe closely the curvature of the down stroke. **Come to a stop where the lines meet before adding the final swing.** Avoid a loop at this place by swinging under instead of over the down stroke. **Work easily and you will improve rapidly.** Know exactly how before touching the pen to the paper. Keep the **s** sharp on top and round at the base line. Good form and easy movement should be striven for at all times. The **s** is a shade taller than the other low or minimum letters, except **r**, which is the same height.

Suggestive Counts:

Curve-close, swing; up-under, up; under-pull, under; 1-2, 3. For four in a group, count: 1-2, 3-4, 5-6, 7-8, swing; or swing 1, swing 2, swing 3, swing 4, swing.

Time Count:

60-75 a minute.

Words for Further Study and Practice of s :

saw, issues, senses, masses, missions. Make the up stroke in **s** a decided right curve and you will find it easier to get it sharp at the top. Make a slight pause in the movement before swinging to the next letter, as indicated by the comma in the count. Always loop the **e**. Finish **w** with a drop motion or curve. Round out the turns in **n**'s and **m**'s. **Make close distinction between turns and angles.** Close **a** at the top. Be systematic in your practice. Criticise your work from time to time.

To the Teacher:

The foregoing, as well as other suggestions, should be given just before naming the letters for the class. **Aim at some definite point.** Encourage pupils to think they are making progress. Ask appropriate questions on position, penholding, and movement. Have pupils write short sentences from dictation.

THE CAPITAL T—HOW TO MAKE AND TEACH IT

Train the hand to obey the mind

The **T** is made precisely the same as the first and last style of **F** described on page 37, minus the very short stroke which crosses the **F** at half its height. In view of this fact make use of the instructions and suggestions as given under **F**. The first style is more practical since it is made without raising the pen from the paper. **Review the F.**

THE SMALL t—HOW TO MAKE AND TEACH IT

Find your errors and correct them

Improvement depends upon practice rightly directed. Correct position, penholding, and movement should be

made habitual. Habits are most readily formed by concentration and repetition. The **t** is an extended **i** to again its height. The up line should be retraced to the height of **i**. To do this necessitates a well-curved initial stroke. The **t** is crossed with a very short horizontal straight line at two-thirds the height of the letter. Place this stroke where it belongs, not somewhere in the vicinity. Improvement will undoubtedly follow intelligent and enthusiastic practice. **It will do you no good to just "blaze away."** In short, think before you act.

Suggestive Counts:

Up-down-up, cross; Curve-down-under, cross; 1-2, 3. For a group of four, count: a1-2-3-4, cross-1-2-3-4.

Time Count:

35-50 a minute.

Words for Further Study and Practice of t:

tin, time, mitten, mutton, taunt. Give a good curve to the beginning stroke. This suggestion applies to all the above words, and especially to the up stroke in **t**. Cross **t**'s and dot **i**'s with care. Never make a loop in the top of **t**. The final **t** is best finished with a short left curve or over motion; but keep it short, sharp at the top, and avoid spreading it at the base. Always loop the **e**. Close the **a**. Keep the down strokes in **m**, **n**, and **u** rather close together. **Make close, sharp distinction between turns and angles.**

To the Teacher:

Dwell on **m** as you name the letters. Attention should be called to the common tendencies in other letters, but you should remember that **t** is the letter under consideration for today. **By questions, lead pupils to**

see their faults and encourage them to correct them. Make application of the many suggestions given. Follow them up by added emphasis.

THE CAPITAL U—HOW TO MAKE AND TEACH IT

To correct a bad habit, substitute a good one

The **U** is composed of the capital loop, turning at the base and joining a right curve, finishing with a downward stroke the same as **A**. Make the turn at the base of **U** round, and the angle sharp at the top of the second part. These are the features that distinguish **U** from **N** and on which the legibility of the letter depends. The first down stroke in **U** has a slight double curve, due to the turns at the top and bottom. The second part retraces the up stroke a short distance. The second part of the letter is two-thirds the height of the first part. In other words, the second part is as high as the beginning loop is low. The two down strokes should be made on the same slant and not too far apart. **A slight stop in the movement should be made at the top of the second part.** Make a rather broad turn at the top of the first part and a nicely rounded turn at the base.

A drop stroke finishes the letter very nicely for a single letter, but for combining with small letters, the final stroke should end upward. It should, therefore, be practiced both ways. Watch spacing between the different parts as well as the spacing between each letter. Watch the movement sometimes instead of the pen, to make sure that it is easy and regular. Get the habit of stopping at the top before making the second down stroke and avoid a loop where the two parts join. **Remember to lift the pen from the paper while it is still in motion.** Think of the beginning stroke of **U**, **V**, and

Y and a certain style of **W** as being made similar to a question mark (?).

Suggestive Counts:

Down-over-up, down; loop-down-up, down; loop-down-under, down; 1-2, 3; 1-2, drop; 1-2, down. ("Up" should be added to these counts when the letter is to be made with an upward stroke.)

Time Count:

35-50 a minute.

Timely Reminders:

Refrain from gripping the penholder. **Strive to make tangible progress.** In practicing, aim at some definite point. Keep the mind on the form you are working on. Dip the pen so the eyelet is covered with ink. **Remove the pen very slowly from the inkwell.** Make all strokes with an even speed. **Improvement will come if you work.**

Questions:

Is the top of the first part well-rounded? What causes the slight double curve in the first down stroke? Is the turn at the base line as broad as the one at the top? What is the height of the second part? Where is the only stop made in this letter? Are the two down strokes made on the same slant? How far does the second down stroke retrace the up stroke? With what ending stroke should the letter first be practiced? How many should be made on a line? How many should be made in a minute?

Words for Further Study and Practice of U:

Union, Useless, Umpire, Ultimo, Utopian. **Put the "Timely Reminders" into use while practicing these words.** Connect the small letters to the capitals.

Make the required stops. Write from three to four lines of each of these words in a minute.

To the Teacher:

Call attention to crossing the **t**, dotting the **i**, looping the **e**, the height of **l** and **t**, the closing of **o**, the ending strokes, etc. Do not neglect sentence practice. **Dictate short sentences from "Timely Reminders."**

THE SMALL u—HOW TO MAKE AND TEACH IT

Study and practice of the right kind is the secret of improvement

The **u** is the letter **i** repeated. Therefore, the **u** contains three right curves, two straight lines, two points, and two turns. Begin the letter on the line with the pen in motion. Use close enough spacing between the down strokes so that the letter stands out distinctly. Note particularly that its width is the same as its height. The down strokes should be made on the same slant. The up strokes should be the same in curve and direction. See that the hand moves to the right with each up stroke of the pen. **The hand should, therefore, move forward three times in writing u.** In order to do this it will be necessary to keep the hand tipped toward you, so that the fleshy part of it does not interfere with the movement. First trace the **u** a number of times with the dry pen, and, while doing so, study the motion required to get enough curve in the up strokes.

Suggestive Counts:

Up-down-up-down-up; up-down-under-down-under; curve-1-2; 1-2-3. In counting for a group of four, say: 1-2, 3-4, 5-6, 7-8; or repeat 1-2, four times.

Time Count:

50-65 a minute.

Words for Further Study and Practice of u:

nun, mum, sum, thumb, unusual. Write these words with the same easy movement as you did the **u-drill**. See that the distance between the down strokes in **n** and **u** is the same in each letter. Be sure to make the **u** pointed at the top and rounded at the base, and the **n** rounded at the top and pointed at the base. See that each letter is distinct and plain. **Give special attention to the beginning and ending strokes.** Make a decided stop before swinging to the **u** in writing "sum." Keep the **s** sharp on top. In naming the letters for this word indicate this stop and say the **m** slowly. Before writing the word "thumb," give directions similar to these: Curve the up stroke well; retrace the up stroke at the top. Place the cross carefully. The **t** is not so high as the **h**. **Make close distinction between turns and angles.** The **h** and **b** are the same height. Come to a stop before finishing the word. Write these words separately and at a rate of three to four lines in a minute.

To the Teacher:

Give only one or two of the foregoing directions at a time. Stop the class after writing for a minute or two, then give another suggestion or two. Sentence-writing is always a great help; so dictate short inspirational sentences. **Make a study of the general information in Part One.**

THE CAPITAL V—HOW TO MAKE AND TEACH IT

*"Do well what you do do,
That's the line to hew to."*

The **V** is composed of the capital loop, turning at the base and finishing with a compound curve. Get well

in mind the size of the small loop, the rather broad turn at the top, and the slight double curve in the down stroke, the nicely rounded turn at the base, and the height and direction of the final stroke. **You will not get anywhere in the practice of penmanship by just "blazing away," right or wrong.** You should remember that all written forms correspond to the movement that produces them. Establish the correct movement by tracing the letter with the dry pen—**five hundred or more times**, if necessary. This style of **V** is made rather quickly as it is made entirely of curve strokes. Keep in mind that the final stroke is as high as the loop is low. Make a careful study of the swing required to make a graceful curve to the right. **Lift the hand and pen from the paper lightly while they are still under motion.**

Suggestive Counts:

Down-over-down-curve; loop-down-curve-up; 1-2-3.

Time Count:

35-50 a minute.

The **V** is also made by stopping the movement of the upward stroke at about two-thirds the height of the letter, forming a blind loop or retracing the stroke slightly, finishing with a short horizontal swing to the right.

Suggestive Counts:

Loop-down-curve-up, swing; loop-down-up, swing; 1-2, 3.

Time Count:

30-45 a minute.

Timely Reminders:

Always know what you are trying to improve when practicing. Muscular movement writing depends

largely upon a good position. A penwiper, made by sewing together two or three pieces of cloth without lint, is the most satisfactory kind, and such a wiper is inexpensive and durable. **The eye needs training as well as the hand.** Practice with considerable speed, but do not scribble. You will do well to observe every detail that makes for good writing. How does your position at the present time compare with the illustrations in the front pages of your manual?

Questions:

What other capital letters have the same beginning loop and double curve in the down stroke? What makes this double curve? Which of these two turns is the broader? Do you make the **V** too wide? Do you make it too narrow? What is the height of the final stroke? The pen is moving in what direction when the letter is finished? **What must you do to get a vanishing line at the beginning and ending of a letter?** How many **V**'s should be made in a minute in your grade? How many on a line? (These questions will apply to both styles of **V**.)

Words for Further Study and Practice of V:

Vine, Vera, Vivian, Vernon, Vassar. Move your arm freely in writing these words. Always loop the **e**. Make the **a** pointed at the top and close it. Make **o** more rounding than **a**. Close it at the top. Strive for correct spacing between and in words. Practice each word for a few lines before trying the next. Take pains with **r** and **v**. Be careful in passing from one letter to another, to make the reaches regular. **See that the hand moves forward with each upward or rightward stroke.**

To the Teacher:

Read over again the "Timely Reminders." Do not forget to mention the stops required in writing a word

before naming the letters. For further practice, dictate short sentences beginning with **V**.

THE SMALL **v**—HOW TO MAKE AND TEACH IT

Skill in writing is the product of intelligent energy

The **v** is like the last section of **n**, **m**, and **h**, with a finish like **w**. Begin at the base line with a left curve, and make the letter rounded at the top and at the base. Retrace the top, forming almost a loop, and pass to the right with a right curve. **A stop is required to finish this letter properly.** Slant the second up stroke but very little. It is not necessary to make an extended study of the form of the **v**, as it is made by joining parts of two letters which have already been practiced.

Suggestive Counts:

Over-down-under, swing; over-under, dot-swing; 1-2, 3. When made in groups the count should be: 1-2, 3-4, 5-6, etc.

Time Count:

60-75 a minute.

Words for Further Study and Practice of v:

eve, view, vive, vivid, river. Care should be employed whenever you have any writing to do. Keep spacing between letters uniform. Keep margins even, i.e., vertical. Use an easy graceful movement in all your writing. Remember to keep the hand slightly raised in order to write easily and freely. The pen should touch the paper lightly, with the hand nearly relaxed, and with just enough tension to hold and control the pen. **Make positive distinction between turns and angles.** Keep the paper properly placed. Move the

paper and arm. Make a study of what you are doing. Dictate short sentences, and see that muscular movement is being used in writing them.

THE CAPITAL W—HOW TO MAKE AND TEACH IT

"Keep your eyes and mind wide open"

A critical study of **W** is necessary to get a vivid mental picture of its form. Do not make a mistake by practicing without first making a careful study of the form and movement of **W**. You should keep in mind that all written forms correspond to the movement that produces them. Begin **W** like **M**, but curve the down stroke more. **Check the motion at the base of the first down stroke.** Curve the first up stroke so that the space between the point and the top of the first part will have the same space as between the two points at the base of **W**. Make the point at the top a trifle higher than the first part of the letter. Keep the distance between the parts in mind. All the lines curve—the first and last more than the other two. You should give particular attention to the slant of all the different strokes. The final stroke is but half the height of the letter. The **W** is a push-pull letter, that is, this movement predominates. The straight-line exercise should, therefore, be reviewed as a preparation to make **W**.

Suggestive Counts:

Loop-over-DOWN, up-down-over; loop-DOWN, up-down-swing; 1-2, 3-4.

Time Count:

35-50 a minute.

The **W** is also made somewhat like **U** with two turns on the base line and a finish exactly like the second

form of **V** described on page 98. Watch spacing between the two parts. Do not make the letter too wide. This is much the easier letter made, and its popularity is growing steadily. Just add another section like the first section of **Y**, **U**, and **V**, and end with a finish like the one in **b**, **w**, **v**, and **r**, only considerably larger. Learn to make it.

Suggestive Counts:

Loop-DOWN-up-DOWN-up, swing; loop-1-2, finish; 1-2-3, 4.

Time Count:

30-40 a minute.

Timely Reminders:

Try to see how neat and compact you can make your page. Swing freely from one letter to another. **Trace the letter with the dry pen.** Study, then practice. **Your writing is a picture of the movement used. Criticise your efforts.** Interest is vital to progress. Keep slant and spacing regular. Strive to make some improvement on every line attempted.

Questions:

Are you quite sure that you know the course the pen must take to start the beginning stroke in the right direction? Can you see in your mind's eye just how much curve is required in the different strokes? How high is the middle part? What is the height of the final stroke? How many should be made on a line in your grade? How many should be made in a minute? How many stops are made in making **W**?

(These questions will also apply to both forms of W.)

Words for Further Study and Practice of W:

Win, Wine, Winning, William, Willow. Watch spacing between words. Keep the letters in the words

a uniform distance apart. Do not even try to connect **W** to the small letters.

To the Teacher:

In counting for William, say: CAPITAL **W**, i-l-l-i-a-m, dot, dot, at a fair rate of speed. **Make good use of the "Timely Reminders."** They should be helpful. Dictate short sentences beginning with **W** for additional practice. Remember that practice of this nature is very essential.

THE SMALL w—HOW TO MAKE AND TEACH IT

"Joy always follows work well done"

The **w** is a combination of the **u** and the finishing stroke of **o**, **v**, **b**, and **r**. The **w** is, therefore, made with four right curves and two straight strokes. When these strokes are made correctly, they form two angles and a little retrace at the top and two nicely rounded turns at the base. This dot or retrace is what distinguishes the **w** from the **u**. Therefore, special attention should be given this part of the letter. Space rather closely between the parts so that the letter will have a compact appearance. Pause at the top of the last up stroke before swinging to complete the letter. Begin and end the letter with the pen in motion. Practice **w** by combining two, then three, then four. **This method of presenting a small letter gives the teacher an opportunity to make more general suggestions**, such as: Use a light gliding motion in going from letter to letter. Stop the movement before making each glide. Form the little retrace or dot carefully. Pause slightly as you make the shoulder. Curve the connecting stroke but little. Keep the hand tipped toward the body. See that the hand does not touch the desk.

Keep the penholder pointing near where the sleeve joins the coat. See that the eyelet of the pen is facing the top of the desk, etc.

Suggestive Counts:

Under-under-under-swing; up-up-up, dot-swing; a1-2, swing; 1-2-3, swing; 1-2-3, 4. For two **w**'s connected, count as follows: 1-2-3, 1-2-3, swing; or 1-2-dot, 1-2-dot, swing.

Time Count:

45-60 a minute.

Words for Further Study and Practice of w:

we, won, swim, winnow, winner. Write these words freely but strive for correct size, slant and spacing. Make the **w** rather quickly, but stop the movement before you pass to the next letter. Make the down strokes in **w** rather close together and on the same slant. Give particular attention to the ending strokes. **See that each letter stands out distinctly.** Keep the finish in **w** high, but do not loop it. See that the arm moves with the pen on each up stroke. **Careful study, you should remember, is as important as much practice.**

To the Teacher:

Practice the sentence in your **Writing Manual**, then dictate appropriate sentences to the class on position, form and movement, and see that muscular movement is used in writing them.

THE CAPITAL X—HOW TO MAKE AND TEACH IT

Determine resolutely to expect what you desire

You should be equally proficient in making the direct and indirect ovals. If you are, you will have but little trouble in making this letter. It requires considerable

care and control to get the two parts to just touch and not overlap. The two parts should be practiced separately before making the letter. The first part of **X** is like the first part of **W**. It curves, however, a trifle more in the middle in order to make the connection with the second part easier. Make the two parts of **X** touch at half their height. **Stop the motion at the base of the first part before making the swing.** This stop steadies the hand and helps to get control of the movement. Study closely the movement required in swinging from the first to the second part. Make the two loops the same size. Observe closely the direction of the last down stroke in the small loop.

Suggestive Counts:

Loop-DOWN, down-loop; loop-CURVE, swing-down; 1-stop, 3-4; 1-2, 3-4.

Time Count:

30-40 a minute.

Timely Reminders:

Work easily and you will improve rapidly. Study your errors to avoid making them. Strive for grace, accuracy, and smooth lines. **Build habits of care, thoughtfulness, and continued effort.** See that the hand is gliding freely on the tips of the third and fourth fingers. **Keep the hand moving with the pen.** Increased skill on one letter helps, in a way, all the rest. The **X** is a letter seldom used, but should be practiced nevertheless.

Questions:

What two movement drills should be reviewed as a preparation to make **X**? How many should be made in a minute in your grade? How many should be made on a line? Where is the only stop made? **Why is it**

necessary to make this stop? Why should the down strokes in **X** be well-curved? What direction is the pen moving when lifted from the paper?

Words for Further Study and Practice of X:

Xenia, Xerxes, Xavier, Xingu, Xenon. The **X** may be joined to small letters by omitting the lower loop. Watch size, slant, and spacing. **You get out of a thing what you put into it. Work with confidence.** Finish the words carefully. Write from three to four lines of each of these words in a minute. Try to control the movement as you write with ease and freedom.

To the Teacher:

Count with care. Call attention to the stops. **Consider the "Timely Reminders."**

THE SMALL x—HOW TO MAKE AND TEACH IT

"Deliver us from indifference"

(1) Study the form of this letter, then the movement. The last section of **n**, **m**, and **h** serves as a basis for this letter. Cross the letter with an up stroke and begin this stroke on the base line. In other words, make the up, down, and up strokes, lift the pen and then cross the down stroke or straight line with an up stroke on the same slant as other up strokes. If you cross with a down stroke, you will make the cross line too long. Special care should be taken to make this stroke correctly.

(2) The letter may also be made without lifting the pen from the paper. This is done by making a push-pull stroke between the parts, but the style as described above is better.

(3) The **x** may also be made by making the first part of **n**, lifting the pen and placing the last half of **i**

quite close to the first part. The **x** is easily made in this manner, after a little practice.

Suggestive Counts:

Over-down-under, cross; over-under, cross-up; 1-2, 3 (first style); over-down-up-down-finish; 1-2-3-4 (the retraced style); over-down, down-up; curve-down, touch-up; 1-2, 3-4 (third style).

Time Count:

(1) 40-55; (2) 35-50; (3) 35-50 a minute.

Words for Further Study and Practice of x:

vex, six, mixer, exhume, examine. **Keep in mind the letter you are trying to improve.** Cross the letter with care. Place the cross stroke half way between the two turns, and curve it but slightly. Make the **x** the way you can make it the best. Place the parts carefully. The **x** is not a difficult letter to make, if you practice it correctly. Watch size, slant and spacing.

THE CAPITAL Y—HOW TO MAKE AND TEACH IT

"Only from certainty comes power"

The first part of **Y** is the same as the first part of **U**. A stop at the top of the first up stroke should be made the same as in **U**, but instead of swinging toward the elbow as in **U**, you should pull the long straight stroke directly toward the body. The point is about even with the lower part of the small beginning loop. In other words, the point is almost the full height of the letter. The second down stroke is a straight line, except for the turn at the base. The final up stroke crosses the straight down stroke at the blue line. Observe closely the distance between the first and second stroke. **Stop often to look over what you have done and criticise it as severely as you know how.**

Suggestive Counts:

Loop-down-up, LOOP; over-down-up, DOWN-over; loop-down-under, DOWN-loop; 1-2, 3-4; or 1-2, loop; or 1-2, 3.

Time Count:

30-45 a minute.

Timely Reminders:

Straight down strokes slant the same. Never rest the side of the wrist or hand on the paper. Place all material efficiently on the desk. Begin and end letters with the pen in motion. **Maintain a good position at all times. Sit healthfully and efficiently as a habit.** Hold the pen, pencil, and chalk loosely.

Questions:

How many turns in **Y**? Which one is the widest? At what height is the point? How far should the loop extend below the line? How many straight strokes in **Y**? How many curve strokes? Where do the lines cross? Which letters govern slant? Answer: Loop letters. **How should you sit as a habit?**

Words for Further Study and Practice of Y:

You, Yours, Young, Yarnell, Ypsilanti. In writing words beginning with **Y** do not stop after making the **Y** and begin over again. Be careful to make a point instead of a loop. A stop is made at the top to help you in this respect. Be careful also, and do not make the letter too wide. The tendency is to carry the first up stroke too far to the right, and to slant the loop too much. **Care is the watchword.** Make short loops. **Watch the slant of the down lines.** Give close attention to the connecting line between the loop in **Y** and the small letters. The word "**Yours**" should be practiced thoroughly as it is used rather extensively as the

beginning word in the complimentary closing of a letter. You should write from three to four lines of each of these words in a minute. **In order to write muscular movement easily, you must write with a fair degree of speed.**

To the Teacher:

Dictate a number of sentences beginning with **Y**. Ever keep in mind that sentence practice of this character helps to get better correlation in written subjects.

THE SMALL **y**—HOW TO MAKE AND TEACH IT

Give your attention to things that count

The **y** is a combination of the last section of **n**, **m**, and **h** and the **j**. The **y** is also made by adding **j** to the first section of **u**. This way of making **y** is not highly recommended due to the fact that if the first stroke extends just a little too far to the right, the letter will take on the appearance of **g**. If, however, you prefer this style to the first mentioned, use it, but be extremely careful in making the first stroke. **Regularity in length of loops should be striven for.** To make loops even and regular is the result of uniform movement. Make rather short loops. **Make loops rather quickly to insure rounding turns.** Cross lower loop letters on the base line.

Suggestive Counts:

Curve-down-under, down-over; curve-under, down-loop; 1-2, 3. Or 1-2, 3-4, 5-6, 7-8 when in groups of four.

Time Count:

45-60 a minute.

Words for Further Study and Practice of **y**:

you, yours, young, synonym, waylay. Write the

words rather close together. Use your arm freely. Try to make the letters uniform in height, distance apart, etc. Be careful in making all the different letters, but keep in mind it's the **y** you are trying to improve today. **Finish words as carefully as you begin them.** The loop in **y** should extend down about half way between the lines. Be sure to cross on the base line, and carry the last curve up well. Locate the stops before counting for the words. **Keep your mind on the subject at hand.**

To the Teacher:

Remember to give but one or two suggestions at a time.

THE CAPITAL Z—HOW TO MAKE AND TEACH IT

"Zealously strive to do your best at all times"

The upper part of **Z** is like the first part of **Q**, and the lower part is like small **z**. Observe that a small loop, not an angle, is used where the upper and lower parts join. Note particularly the size and position of this loop. The loop below the line is curved on both the up and down strokes. In this the **Z** and **z** are unlike the other lower loop letters. Make the two parts of **Z** on the same slant. The lower loop should extend but half way to the line below. **Pause frequently to detect errors, then practice to overcome them. One must know formation before production is possible.** The lines intersect at the base line. The up stroke in the loop is a left curve. Lift the pen from the paper while it is in motion.

Suggestive Counts:

Loop-DOWN-and-loop; down-over-DOWN-and-loop; loop-DOWN-over-loop; 1-2-3.

Time Count:

35-50 a minute.

Timely Reminders:

Practice thoughtfully and carefully. Write easily and freely. Apply motion to all your letters. Train the hand to obey the mind. Let freedom of movement be your aim. **Learn to see the slightest defect in form and execution.** Think clearly and act quickly. Know what you are going to do first. **Have a definite aim and aim to hit the mark.**

Questions:

The upper part of **Z** is like what other letter? Does the down stroke extend to the left quite so far as in **Q**? What is the position of the small loop that connects the two parts? The loop below the line is like what other letter? How far does the lower part extend? What is the height of the letter above the line? How many should be made on a line in your grade? How many should be made in a minute?

Words for Further Study and Practice of Z:

Zoo, Zone, Zion, Zaner, Zanerian. Join the capital to the small letter, and write with free easy movement. Slow down the movement slightly just before making the middle loop. Doing this helps to control the movement, and steadies the hand. Work for uniform spacing, size, and slant. **Do not slight the ending strokes.** Space regularly between words. Write from three to four lines of each of these words in a minute.

To the Teacher:

Know where the slight interruptions occur in each word and name them just before starting to write it. **Make practical application of Z.** Remember that you

should always make application of the letter in writing words and sentences before leaving it.

THE SMALL **z**—HOW TO MAKE AND TEACH IT

"Zeal in practice counts for much"

The first two strokes in **z** are the same as in **m**. The loop is the same as that of **Z**, but not quite so wide. A stop at the base of the first down stroke is required in making **z**. Do not connect the two parts with a loop as in **Z**, but with a slight retrace.. Pass to the right a **very short distance** before making the loop. Do not make the upper and lower parts out of proportion to each other. The top part is the same size as the first section of **m** and **n**, and the loop part rather small. A line drawn through the straight down stroke in the **n** part should just touch the up stroke in the loop part.

Suggestive Counts:

Up-down, down-loop; over-down, a-loop; 1-2, 3-4; 1, 2. To make four **z**'s in a group, count as follows: 1, 2-3, 4-5, 6-7, 8. Count correctly.

Time Count:

45-60 a minute.

Words for Further Study and Practice of **z:**

zoo, zone, sneeze, buzz, mizzen. **See that your position is such as to encourage freedom and ease. Use good judgment in everything you do.** Strive to improve the letter under consideration. Stop the movement at the base of the first down stroke. There is but one straight stroke in **z**. Be extremely careful in making **z**. **Know what you must do to make a good letter, then do it.** Practice each of these words over and over many times. Compare the first word with the last one to note improvement.

FIGURES SHOULD AT FIRST BE PRACTICED IN THE ORDER DESCRIBED

FIGURES—HOW TO MAKE AND TEACH THEM

In order to make figures **1, 4, 7, 6, and 8**, get the movement under control **by making the push-pull or straight-line drill one-fourth space in height.** This exercise should be made with a rapid in-and-out-of-the-sleeve movement. The figure **1** is a short, slanting, straight line. A definite stop is made at the base line. Pull this line directly toward the center of the body. Space evenly. Make the **1** in groups of ten. Count **1, 2, 3, 4, 5, 6, 7, 8, 9, 10.** Make the last **1** horizontal. Four such groups should fill a line. **Keep margins even, i.e., vertical.**

Suggestive Counts:

DOWN; STRAIGHT; one; light.

Time Count:

125 a minute.

The **1** may also be practiced advantageously across the lines. Place the **1** on the line so that the blue line will intersect it in the middle, and between the lines, make a dash. Count for this drill by saying **1** for the **1**, and **2** for the **dash**; as follows: **1-2-1-2**, etc.; or **1-2-3-4-5-6-7-8-9-10** and repeat. Make the **1** on the odd numbers and the horizontal stroke on the even numbers.

THE FIGURE 4—HOW TO MAKE AND TEACH IT

Make the first stroke straight and stop a short distance above the base, then make another straight stroke running parallel to the blue line. Finish the figure with another straight stroke resting upon the base line. The third stroke should be parallel to the first and intersect the second or lateral stroke. The

third stroke should be somewhat taller than the first. Try to make the three lines straight, however, a very slight curve will appear in each; that is, if they are made quite rapidly.

Suggestive Counts:

Down-right-DOWN; with-straight-lines; 1 - 2 - 3. Make about 32 on a line. Keep columns and margins vertical.

Time Count:

60-75 a minute.

Turn the paper and write across the blue lines and write the **1** and the **4** in the following manner: Make the **1** on the line as you did in the practice of **1**, and the **4** between the lines as you did the dash. The count for this exercise is: 1-2-3-4. 1 for the **1**, and 2-3-4 for the **4**. **The practice of figure-writing is very important, since all figures must be absolutely legible.**

THE FIGURE 7—HOW TO MAKE AND TEACH IT

The **7** is begun with a very short slanting stroke followed by a short lateral stroke and finished with a slanting straight stroke. About half of the last stroke should be made below the line. Make about 32 on a line. **Keep margins even and columns straight.** Space carefully.

Suggestive Counts:

Strike-over-down; dot-right-down; 1-2-3.

Time Count:

60-75 a minute.

Practice **7** as you did the **4** by making it across lines in connection with **1** to the following count: 1-2-3-4. 1 for the **1**, and 2-3-4 for the **7**. **Also make it on the lines and between lines.**

THE FIGURE 6—HOW TO MAKE AND TEACH IT

The **6** is begun with a straight line and is somewhat higher than the other figures. At the base of the first stroke pass to the right, up, then down, making a small loop. The **6** rests on the base line. Note the open space between the two down strokes. **Criticise your figures severely. Remember that each figure must stand for itself.** Study the formation of figures very carefully. Practice the **6** singly, then with the **1** as described under **4**, on page 113.

Suggestive Counts:

Straight-under-down; down-curve-loop; 1-2.

Time Count:

70-85 a minute.

THE FIGURE 9—HOW TO MAKE AND TEACH IT

Make an oval as in **a** and add to this a slanting straight stroke. The **a** part rests on the base line, and the straight stroke extends below the base line like **7**. Be very careful to always close the **9** at the top. **Figures should be unmistakably easy to read.** Be sure that your spacing is uniform. Make figures plainly, freely, and quickly.

Suggestive Counts:

Around-up-DOWN; oval-straight; round-down; 1-2.

Time Count:

70-85 a minute.

Practice **9** singly, afterwards in combination with **1**, as previously explained. **Figures should be reviewed frequently. One illegible figure will spoil the whole column.**

THE NAUGHT—HOW TO MAKE AND TEACH IT

The naught is made with the direct oval movement; therefore, **the compact direct oval drill should be reviewed as a preparation to make it.** Reduce the size of the direct oval drill to one-fourth of a space before taking up the 0. Your movement and speed should be materially increased by this practice. The naught is like the letter o, but more rounding. Remember to make it round in form and close it at the top. **The ability to make extra good figures is very important.** Practice faithfully upon them.

Suggestive Counts:

Around; circle; close-it; 1.

Time Count:

85–100 a minute.

Practice the naught as previously explained for the 4, 6, and 9. Make about 32 on a line. Fill in the space between the two lines by making another row. Make the top row first. **Line them up. Work to improve your former efforts.**

THE FIGURE 8—HOW TO MAKE AND TEACH IT

The compact direct and indirect oval should be reviewed as a preparation to make the figure 8. Make the oval drill quite small and rapidly. Get in good trim so that you may be able to do your best work. Begin the 8 with a definite starting point; that is, place the pen on the paper before beginning the movement. Curve the down stroke strongly. Close the 8 and finish with a straight upward stroke. Keep the two white spaces relatively the same size. Lift the pen from the paper while the hand is moving. If you have learned to make the 8 well in the opposite direction, do not

make a change, as there is no serious objection to that habit. It is, however, best not to teach it the wrong way. The context, in written matter, gives one ground for inferring what an illegible letter should be, but not so with figures. Thus the importance of making unmistakably plain figures.

Suggestive Counts:

Dot, down-up; dot, curve-up; close-the-8; 1, 2 (1 for the dot, and 2 for the loop and finish).

Time Count:

60-75 a minute.

Practice the 8 as you did the other figures, first on the line, then by making two rows between two blue lines, and by making them across the lines with the 1 as a guide. Remember to pause slightly after the count of 2 when practicing the 8 and 1 alternately.

THE FIGURE 2—HOW TO MAKE AND TEACH IT

The indirect oval should be practiced as a preparation to make 2. The 2 begins with a very small or check-like mark or dot. The top and the down stroke in 2 should be neatly rounded. Form an angle and not a loop at the base of 2. Curve the final stroke slightly in order to make the angle sharper and more quickly. Accountants and others who have a great deal of figuring to do, use the angular finish in preference to the capital Q finish. Lift the pen from the paper as you make the final stroke slightly upward toward the right. Study the movement closely. **Keep the figures directly under each other in writing them line by line.** Do not begin the 2 with a loop since the loop will tend to make the figure too large.

Suggestive Counts:

Dot, round-out; dot-curve-right; dot, down-swing; dot, 1-2; 1, 2-3.

Time Count:

85-100 a minute.

Practice the **2** and **1** alternately, after spending some little time on it separately. **Practice faithfully on the figures, remembering that in commercial work they are used more than letters.**

THE FIGURE 3—HOW TO MAKE AND TEACH IT

Review the continuous reverse oval drill as a preparation to make the 3. The **3** begins the same as **2**, with a check-like mark or dot. The **3** is a part of two indirect ovals. Connect the two parts with a very small horizontal loop. The first oval part is not so large as the second. Curve the lower part horizontally and swing outward toward the left. Raise the hand and pen very slightly from the paper as you complete the **3**. If you have a tendency to make the small horizontal loop in the center too large, use a little less pulling power and try not to make a loop at all. Draw a vertical line through the middle of **3** and note carefully how much farther the ending stroke extends to the left than the beginning point. Have you observed that **3** is the reverse of **E**?

Suggestive Counts:

Dot, round-under; dot, round-round; dot, round-swing; 1, 2-3.

Time Count:

60-75 a minute.

Criticise your figures as severely as you know how. Remember that each figure must stand on its face value. Practice the 3 as you did the other figures, first separately, then alternately with the 1.

THE FIGURE 5—HOW TO MAKE AND TEACH IT

The continuous push-pull or indirect oval drill, or both, should be practiced as a preparation to make the 5. These exercises may be practiced, first one full space, then one-half, and one-third space. Relieve the tension of much very careful figure work by some quite large oval practice for a minute or two, then renew the figure practice.

Begin the 5 with a short, straight stroke on the main slant, and add to this stroke the horizontal reverse oval part, then lift the pen and carefully place the short horizontal stroke. Study the movement required to bring the pen into position in applying the final stroke. Join the two strokes at the top.

Suggestive Counts:

Down-under, right; down-round, over; one-swing, straight; 1-2, 3.

Time Count:

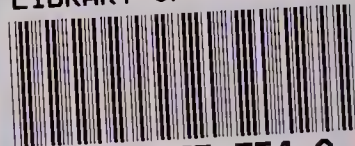
50-65 a minute.

Practice the 5 the same as the other figures. The figures should also be practiced in their order, as: 12-34567890. **The study and practice of figures should continue until pupils can make them with ease and rapidity, and in vertical columns.** Practice on them miscellaneously. It is not well to practice them in the same order all the time.

To the Teacher:

Name the figures, and have the pupils write them as you say them. **All the various commercial signs should also be drilled upon until the pupils can write them rapidly and well.** Count for these commercial signs according to the number of impulses of the pen, when writing them separately.

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